



SHAKESPEARE'S
THE COMEDY OF ERRORS.

EDITED, WITH NOTES,

BY

WILLIAM J. ROLFE, LITT. D.,

FORMERLY HEAD MASTER OF THE HIGH SCHOOL, CAMBRIDGE, MASS.

WITH ENGRAVINGS.



NEW YORK:
HARPER & BROTHERS, PUBLISHERS,
FRANKLIN SQUARE.
1890.

ENGLISH CLASSICS.

EDITED BY WM. J. ROLFE, A.M.

Illustrated. 16mo, Cloth, 56 cents per volume; Paper, 40 cents per volume.

SHAKESPEARE'S WORKS.

The Merchant of Venice.

Othello.

Julius Cæsar.

A Midsummer-Night's Dream.

Macbeth.

Hamlet.

Much Ado about Nothing.

Romeo and Juliet.

As You Like It.

The Tempest.

Twelfth Night.

The Winter's Tale.

King John.

Richard II.

Henry IV. Part I.

Henry IV. Part II.

Henry V.

Richard III.

Henry VIII.

King Lear.

The Taming of the Shrew.

All's Well that Ends Well.

Coriolanus.

The Comedy of Errors.

Cymbeline.

Antony and Cleopatra.

Measure for Measure.

Merry Wives of Windsor.

Love's Labour's Lost.

Two Gentlemen of Verona.

Timon of Athens.

Troilus and Cressida.

Henry VI. Part I.

Henry VI. Part II.

Henry VI. Part III.

Pericles, Prince of Tyre.

The Two Noble Kinsmen.

Venus and Adonis, Lucrece, etc.


Sonnets.

Titus Andronicus.

GOLDSMITH'S SELECT POEMS.

GRAY'S SELECT POEMS.

PUBLISHED BY HARPER & BROTHERS, NEW YORK.

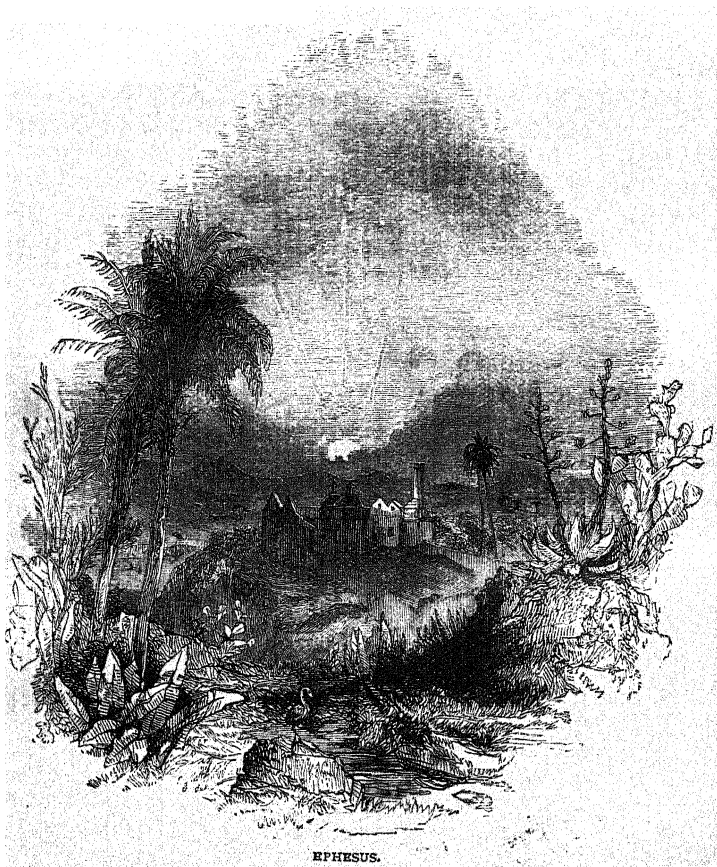
 Any of the above works will be sent by mail, postage prepaid, to any part of the United States, on receipt of the price.

Copyright, 1881, by HARPER & BROTHERS.

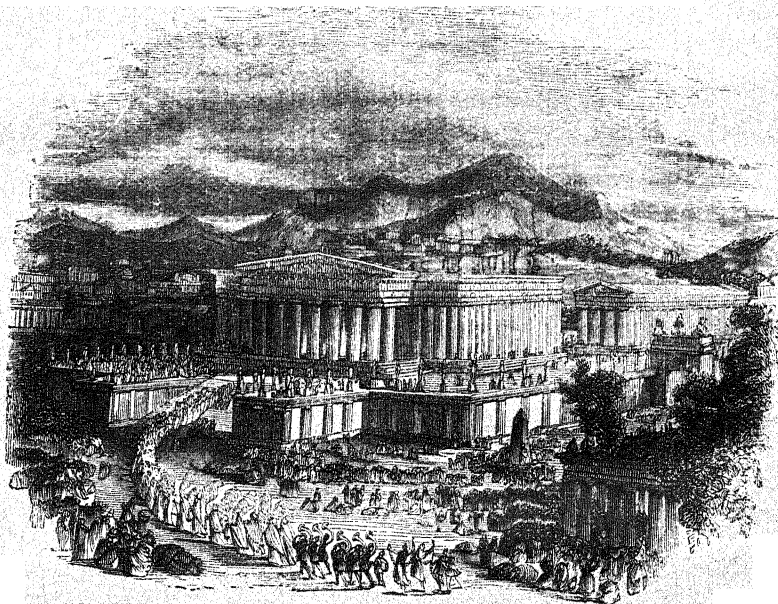
CONTENTS.

	PAGE
INTRODUCTION TO THE COMEDY OF ERRORS.....	9
I. THE HISTORY OF THE PLAY.....	9
II. THE SOURCES OF THE PLOT.....	10
III. CRITICAL COMMENTS ON THE PLAY.....	11
THE COMEDY OF ERRORS.....	33
ACT I.....	35
" II.....	44
" III.....	55
" IV.....	67
" V.....	83
NOTES.....	99





EPHESUS.



TEMPLE OF DIANA AT EPHEBUS.

INTRODUCTION
TO
THE COMEDY OF ERRORS.

I. THE HISTORY OF THE PLAY.

ALL the critics agree that the *Comedy of Errors*, though first printed in the folio of 1623, is one of the earliest of the plays. It is mentioned by Meres (see *M. N. D.* p. 9), and

is probably the "*Comedy of Errors*, like to Plautus his *Menæchmus*," which, according to the *Gesta Grayorum*, was "played by the players" at Gray's Inn, one night in December, 1594. The pun in iii. 2. 121 on France "making war against her heir" would seem to show that the play was written between August, 1589, when the civil war about the succession of Henry IV. began, and July, 1593, when it ended.* Furnivall makes the date 1589, Collier "before 1590," Chalmers, Drake, Delius, and Stokes 1591, Malone 1592, Fleay (*Chronicle Life of Shakespeare*, 1886) 1594, the play having been revised, as he thinks, from the original version of 1590, which may have been partly from another hand.

The *Comedy of Errors* is the shortest of the plays, having only 1778 lines ("Globe" ed.), while *Hamlet*, the longest, has 3930, *Richard III.* 3620, *Troilus and Cressida* 3496, 2 *Henry IV.* 3446, etc. The next shortest is the *Tempest* with 2065, the next *Macbeth* with 2108, and the next the *Midsummer-Night's Dream* with 2180.

II. THE SOURCES OF THE PLOT.

"The general idea of this play," as Singer remarks, "is taken from the *Menæchmi* of Plautus, but the plot is entirely recast, and rendered much more diverting by the variety and quick succession of the incidents. To the twin brothers of Plautus are added twin servants, and though this increases the improbability, yet, as Schlegel observes, 'when once we have lent ourselves to the first, which certainly borders on the incredible, we should not probably be disposed to cavil about the second; and if the spectator is to be en-

* A writer in the *North British Review*, April, 1870, attempts to show that events in French history of earlier date are alluded to. Henry of Navarre, he says, became heir to the throne on the death of the Duke of Anjou in 1584, and remained so until he became king on the murder of Henry III., Aug. 2, 1589.

tertaind with mere perplexities, they cannot be too much varied.' ”

On the question whether the poet drew his plot directly from the Latin of Plautus or from some earlier dramatization of the story (it is pretty certain that the play was written before he could have seen Warner's translation of the *Menæchmi*), see the quotation from Verplanck below. Knight also believes that Shakespeare may have read Plautus in the original, and Hudson (in his "Harvard" ed.) takes the same ground.

III. CRITICAL COMMENTS ON THE PLAY.

[From Drake's "*Shakespeare and his Times*."*]

This drama of Shakespeare's is much more varied, rich, and interesting in its incidents than the *Menæchmi* of Plautus; and while, in rigid adherence to the unities of action, time, and place, our poet rivals the Roman play, he has contrived to insinuate the necessary previous information for the spectator, in a manner infinitely more pleasing and artful than that adopted by the Latin bard; for whilst Plautus has chosen to convey it through the medium of a prologue, Shakespeare has rendered it at once natural and pathetic by placing it in the mouth of Ægeon, the father of the twin-brothers.

In a play, of which the plot is so intricate, occupied in a great measure by mere personal mistakes and their whimsical results, no elaborate development of character can be expected; yet is the portrait of Ægeon touched with a discriminative hand, and the pressure of age and misfortune is so painted as to throw a solemn, dignified, and impressive tone of colouring over this part of the fable, contrasting well with the lighter scenes which immediately follow—a mode of relief which is again resorted to at the close of the drama,

* *Shakespeare and his Times*, by Nathan Drake, M. D. (London, 1817), vol. ii. p. 288.

where the reunion of Ægeon and Æmilia, and the recognition of their children, produce an interest in the denouement of a nature more affecting than the tone of the preceding scenes had taught us to expect.

As to the comic action which constitutes the chief bulk of this piece, if it be true that, to excite laughter, awaken attention, and fix curiosity, be essential to its dramatic excellence, the *Comedy of Errors* cannot be pronounced an unsuccessful effort: both reader and spectator are hurried on to the close, through a series of thick-coming incidents, and under the pleasurable influence of novelty, expectation, and surprise; and the dialogue is uniformly vivacious, pointed, and even effervescing. Shakespeare is visible, in fact, throughout the entire play, as well in the broad exuberance of its mirth, as in the cast of its more chastised parts—a combination of which may be found in the punishment and character of Pinch, the pedagogue and conjurer, who is sketched in the strongest and most marked style of our author.

If we consider, therefore, the construction of the fable, the narrowness of its basis, and that its powers of entertainment are almost exclusively confined to a continued deception of the external senses, we must confess that Shakespeare has not only improved on the Plautian model, but, making allowance for a somewhat too coarse vein of humour, has given to his production all the interest and variety that the nature and the limits of his subject would permit.

[From Verplanck's "Shakespeare."*]

There are about ten or twelve plots of comic accident that have come down to our times from remote antiquity—some in the narrative form and others in the dramatic—which are so rich in unexpected or ludicrous situations and circumstances, so fertile in new suggestions and combinations, that

* *The Illustrated Shakespeare*, edited by G. C. Verplanck (New York, 1847), vol. ii. p. 5 of *C. of E.*

they have passed along from generation to generation, through various languages and widely differing forms of society, always preserving the power of interesting and amusing, and affording to one race of wits and authors after another a happy groundwork for their own gayety or invention.

Among these is the story of the *Menæchmi* of Plautus, founded on the whimsical mistakes and confusion arising from the perfect resemblance of twin brothers. Plautus is to us the original author of this amusing plot; but it is quite probable that the old Latin comic writer stands in the same relation to some Greek predecessor that the moderns do to him. There are some Greek fragments preserved of a lost play of Menander's, entitled *Didymi*, or the Twins, which, there is great probability, was the original comedy here adapted by Plautus, as it is known he did other Greek originals, to the Latin stage. The subject became a favourite one among the dramatists of the Continent at an early period of our modern literature. A paraphrastic version or adaptation of the *Menæchmi* was, it is supposed, the very earliest specimen of dramatic composition in the Italian language; and, in various forms and additions, more or less fanciful, the subject has kept possession of the Italian stage. There is also a Spanish version of it about the date of the *Comedy of Errors*. In France, Rotrou, the acknowledged father of the legitimate French drama, introduced a free translation or imitation of Plautus's original upon the French stage. La Noble farcified it some years after into *The Two Harlequins*; and, finally, Regnard, in a free and spirited imitation, transferred the scene from Asia Minor to Paris, adapted to French manners and habits, clothed his dialogue in gay and polished verses worthy of the rival of Molière, and made the *Menæchmi* a part of the classic French comedy.

Such was the early and wide-spread popularity of this plot, before and soon after Shakespeare's time, which I mention

rather as a curious fact of literary history, or perhaps of the philosophy of our lighter literature, than as directly connected with Shakespeare's choice of a subject; for, indeed, there is no clear indication that he had recourse to any other original than the Latin of Plautus himself. Of this there was, indeed, a bald and somewhat paraphractical translation by Warner, which it is possible (though there is little probability of it) that Shakespeare may have seen in manuscript. This was published in 1595, which is later than the probable date of the *Comedy of Errors*. There is also evidence of the existence of an old play called *The Historie of Error*, which was acted at court in 1576-7, and again in 1582, and is conjectured by the critics to have been founded on the same plot; but this seems a mere gratuitous conjecture, for which no reason but the use of the word "error" in the title has been assigned. That title would rather designate a masque or allegorical pageant of Error than a comedy of laughable mistakes. There is no resemblance between Warner's translation and the *Comedy of Errors*, in any peculiarity of language, of names, or any matter, however slight, which could not (like the main plot) have been drawn from the original by a very humble Latinist. The accurate Ritson has ascertained that there is not a single name, or thought, or phrase peculiar to Warner to be traced in Shakespeare's play. Steevens and others maintain the opinion (to which Collier also seems to incline) that the old court-drama of *The Historie of Error* was the basis of the present play, that much of the dialogue, incident, and character is retained, and that Shakespeare merely remodelled the whole, and added some of those scenes and portions which bear their own evidence that they could have come from his pen alone.

All these conjectural opinions, though made with great confidence by several critics, seem to me wholly unfounded. There is no external evidence whatever of the existence of any such play as is alleged to have been incorporated in

this comedy, and the internal evidence seems to me equally clear against a double authorship by writers of different times and tastes. The whole piece is written in the same buoyant spirit, with no more pause to its gayety than was needed to add to the interest by graver narrative dialogue. Broad and farciful as much of it is, it has as much unity of purpose and spirit as *Macbeth* itself. The dramatist used the Latin comedy (whether in the original or a translation is immaterial on this occasion), as he afterwards did Holinshed's history, using the incidents only as the materials of his own invention; and this was done in an unbroken strain of merry humour, as if the author enjoyed all the while his own frolic conceptions and the puzzle of his audience. Plautus had on his stage a pair of resembling brothers, to form the central action of his plot. Such a resemblance, though rare, is not out of the ordinary probability of life. Resemblances sufficient to puzzle strangers and occasion ludicrous mistakes are by no means uncommon; while the judicial annals of France (see *Causes Célèbres*) in the case of Martin Guerre, and of New York in that of Hoag (1804), exhibit a well-attested chain of perplexities arising from such similarity of person, etc., even surpassing those of the Menæchmi, or the Antipholuses and Dromios. Such a resemblance then, however rare, is within the legitimate range of classic comedy as a picture of ordinary social life; and Regnard has treated the subject accordingly in a pure vein of chastised comic wit. But Shakespeare, writing for a less polished audience, and himself in the joyous mood of frolic youth, boldly overleaped these bounds, added to the twin gentlemen of his pages a pair of undistinguishable buffoon servants, and revelled in the unrestrained indulgence of broad drollery. . . .

The date of 1593, placing this among the author's earlier works, corresponds with various other indications of style and versification, and cast of thought, not decisive in them-

selves. Thus the alternate rhymes in which the courtship of the Syracusian Antipholus is clothed is in the taste of Shakespeare's earlier poems, and corresponds also with the versification of some of the love-scenes in the first edition of *Romeo and Juliet*, as well as with passages in *Love's Labour's Lost*. The long doggerel lines, in which so much of the more farcical part is written, is a vestige of the older versification still used on the stage at the commencement of Shakespeare's dramatic career. This, in various forms of the longer rhythm, had come down through English literature even from Saxon poetry, and had been employed for the gravest subjects, as not unworthy of epic, narrative, or devotional poetry. It had gradually given way, for such purposes, to more cultivated metres, such as are now in use; but was still used in dramatic composition by Shakespeare's immediate predecessors, for all purposes of dialogue, whether grave or gay. Shakespeare (so far as I can trace the subject) seems to have been the first who perceived the peculiar adaptation of these long hobbling measures for ludicrous effect, and who used them for nothing else.

[From Knight's "*Pictorial Shakspeare*."*]

Coleridge has furnished the philosophy of all just criticism upon the *Comedy of Errors* in a note, which we shall quote entire from his *Literary Remains*:

"The myriad-minded man, our, and all men's, Shakspeare, has in this piece presented us with a legitimate farce in exactest consonance with the philosophical principles and character of farce, as distinguished from comedy and from entertainments. A proper farce is mainly distinguished from comedy by the license allowed, and even required, in the fable, in order to produce strange and laughable situations. The story need not be probable, it is enough that it

* *Pictorial Edition of Shakspeare*, edited by Charles Knight (2d ed. London, 1867), vol. ii. of *Comedies*, p. 256 fol.

is possible. A comedy would scarcely allow even the two Antipholuses; because, although there have been instances of almost indistinguishable likeness in two persons, yet these are mere individual accidents, *casus ludentis naturæ*, and the *verum* will not excuse the *inverisimile*. But farce dares add the two Dromios, and is justified in so doing by the laws of its end and constitution. In a word, farces commence in a postulate, which must be granted."

This postulate granted, it is impossible to imagine any dramatic action to be managed with more skill than that of the *Comedy of Errors*. Hazlitt has pronounced a censure upon the play which is in reality a commendation: "The curiosity excited is certainly very considerable, though not of the most pleasing kind. We are teased as with a riddle, which, notwithstanding, we try to solve." To excite the curiosity, by presenting a riddle which we should try to solve, was precisely what Plautus and Shakspeare intended to do. Our poet has made the riddle more complex by the introduction of the two Dromios, and has therefore increased the excitement of our curiosity. But whether this excitement be pleasing or annoying, and whether the riddle amuse or tease us, entirely depends upon the degree of attention which the reader or spectator of the farce is disposed to bestow upon it. Hazlitt adds, "In reading the play, from the sameness of the names of the two Antipholuses and the two Dromios; as well as from their being constantly taken for each other by those who see them, it is difficult, without a painful effort of attention, to keep the characters distinct in the mind. And again, on the stage, either the complete similarity of their persons and dress must produce the same perplexity whenever they first enter, or the identity of appearance which the story supposes will be destroyed. We still, however, having a clue to the difficulty, can tell which is which, merely from the contradictions which arise, as soon as the different parties begin to speak; and we are indemnified for the perplex-

ity and blunders into which we are thrown, by seeing others thrown into greater and almost inextricable ones." Hazlitt has here, almost undesignedly, pointed out the source of the pleasure which, with an "effort of attention"—not a "painful effort," we think—a reader or spectator of the *Comedy of Errors* is sure to receive from this drama. We have "a clue to the difficulty;" we know more than the actors in the drama; we may be a little perplexed, but the deep perplexity of the characters is a constantly increasing triumph to us. We have never seen the play; but one who has thus describes the effect: "Until I saw it on the stage (not mangled into an opera), I had not imagined the extent of the mistakes, the drollery of them, their unabated continuance, till, at the end of the fourth act, they reached their climax, with the assistance of Dr. Pinch, when the audience in their laughter rolled about like waves."* Mr. Brown adds, with great truth, "To the strange contrast of grave astonishment among the actors with their laughable situations in the eyes of the spectators, who are let into the secret, is to be ascribed the irresistible effect." The spectators, the readers, have the clue, are let into the secret, by the story of the first scene. Nothing can be more beautifully managed, or is altogether more Shakespearian, than the narrative of Ægeon; and that narrative is so clear and so impressive that the reader never forgets it amidst all the errors and perplexities which follow. The Duke, who, like the reader or spectator, has heard the narrative, instantly sees the real state of things when the denouement is approaching:

"Why, here begins his morning story right."

The reader or spectator has seen it all along—certainly by an effort of attention, for without the effort the characters would be confounded like the vain shadows of a morning

* *Shakespeare's Autobiographical Poems*, etc., by Charles Armitage Brown.

dream; and, having seen it, it is impossible, we think, that the constant readiness of the reader or spectator to solve the riddle should be other than pleasurable. It appears to us that every one of an *audience* of the *Comedy of Errors*, who keeps his eyes open, will, after he has become a little familiar with the persons of the two Antipholuses and the two Dromios, find out some clue by which he can detect a difference between each, even without "the practical contradictions which arise, as soon as the different parties begin to speak." Schlegel says, "In such pieces we must always presuppose, to give an appearance of truth to the senses at least, that the parts by which the misunderstandings are occasioned are played with masks; and this the poet, no doubt, observed." Whether masks, properly so called, were used in Shakspeare's time in the representation of this play, we have some doubt. But, unquestionably, each pair of persons selected to play the twins must be of the same height—with such general resemblances of the features as may be made to appear identical by the colour and false hair of the tiring-room—and be dressed with apparently perfect similarity. But let every care be observed to make the deception perfect, and yet the observing spectator will detect a difference between each; some peculiarity of the voice, some "trick o' the eye," some dissimilarity in gait, some minute variation in dress. We once knew two adult twin-brothers who might have played the Dromios without the least aids from the arts of the theatre. They were each stout, their stature was the same, each had a sort of shuffle in his walk, the voice of each was rough and unmusical, and they each dressed without any manifest peculiarity. One of them had long been a resident in the country town where we lived within a few doors of him, and saw him daily; the other came from a distant county to stay with our neighbour. Great was the perplexity. It was perfectly impossible to distinguish between them, at first, when they were apart;



and we well remember walking some distance with the stranger, mistaking him for his brother, and not discovering the mistake (which he humoured) till we saw his total ignorance of the locality. But after seeing this *Dromio erraticus* a few times the perplexity was at an end. There was a difference which was palpable, though not exactly to be defined. If the features were alike, their expression was somewhat varied; if their figures were the same, the one was somewhat more erect than the other; if their voices were similar, the one had a different mode of accentuation from the other; if they each wore a blue coat with brass buttons, the one was decidedly more slovenly than the other in his general appearance. If we had known them at all intimately, we probably should have ceased to think that the outward points of identity were even greater than the points of difference. We should have, moreover, learned the difference of their characters. It appears to us, then, that as this farce of real life was very soon at an end, when we had become a little familiar with the peculiarities in the persons of these twin-brothers, so the spectator of the *Comedy of Errors* will very soon detect the differences of the Dromios and Antipholuses; and that, while his curiosity is kept alive by the effort of attention which is necessary for this detection, the riddle will not only not tease him, but its perpetual solution will afford him the utmost satisfaction.

But has not Shakspeare himself furnished a clue to the understanding of the *Errors*, by his marvellous skill in the delineation of character? Some one has said that if our poet's dramas were printed without the names of the persons represented being attached to the individual speeches, we should know who is speaking by his wonderful discrimination in assigning to every character appropriate modes of thought and expression. It appears to us that this is unquestionably the case with the characters of each of the twin-brothers in the *Comedy of Errors*.

The Dromio of Syracuse is described by his master as

“A trusty villain, sir; that very oft,
When I am dull with care and melancholy,
Lightens my humour with his merry jests.”

But the wandering Antipholus herein describes himself: he is a prey to “care and melancholy.” He has a holy purpose to execute, which he has for years pursued without success:

“He that commends me to mine own content
Commends me to the thing I cannot get.
I to the world am like a drop of water
That in the ocean seeks another drop.”

Sedate, gentle, loving, the Antipholus of Syracuse is one of Shakspeare's amiable creations. He beats his slave according to the custom of slave-beating; but he laughs with him and is kind to him almost at the same moment. He is an enthusiast, for he falls in love with Luciana in the midst of his perplexities, and his lips utter some of the most exquisite poetry:

“O, train me not, sweet mermaid, with thy note,
To drown me in thy sister's flood of tears;
Sing, syren, for thyself, and I will dote:
Spread o'er the silver waves thy golden hairs.”

But he is accustomed to habits of self-command, and he resolves to tear himself away even from the syren:

“But, lest myself be guilty to self-wrong,
I'll stop mine ears against the mermaid's song.”

As his perplexities increase, he ceases to be angry with his slave:

“The fellow is distract and so am I;
And here we wander in illusions:
Some blessed power deliver us from hence.”

Unlike the Menæchmus Sosicles of Plautus, he refuses to dine with the courtesan. He is firm yet courageous when assaulted by the Merchant. When the errors are clearing

up, he modestly adverts to his love for Luciana; and we feel that he will be happy.

Antipholus of Ephesus is decidedly inferior to his brother, in the quality of his intellect and the tone of his morals. He is scarcely justified in calling his wife "shrewish." Her fault is a too sensitive affection for him. Her feelings are most beautifully described in that address to her supposed husband:

"Come, I will fasten on this sleeve of thine:
Thou art an elm, my husband, I a vine;
Whose weakness, married to thy stronger state,
Makes me with thy strength to communicate:
If aught possess thee from me, it is dross,
Usurping ivy, briar, or idle moss."

The classical image of the elm and the vine would have been sufficient to express the feelings of a fond and confiding woman; the exquisite addition of the

"Usurping ivy, briar, or idle moss,"

conveys the prevailing uneasiness of a loving and doubting wife. Antipholus of Ephesus has somewhat hard measure dealt to him throughout the progress of the errors; but he deserves it. His doors are shut against him, it is true; in his impatience he would force his way into his house, against the remonstrances of the good Balthazar:

"Your long experience of her wisdom,
Her sober virtue, years, and modesty,
Plead on her part some cause to you unknown."

He departs, but not "in patience;" he is content to dine from home, but not at "the Tiger." His resolve—

"That chain will I bestow
(Be it for nothing but to spite my wife)
Upon mine hostess—

would not have been made by his brother, in a similar situation. He has spited his wife; he has dined with the courtesan. But he is not satisfied:

"Go thou
And buy a rope's end; that will I bestow
Among my wife and her confederates."

We pity him not when he is arrested, nor when he receives the "rope's end" instead of his "ducats." His furious passion with his wife, and the foul names he bestows on her, are quite in character; and when he has

"Beaten the maids a-row, and bound the doctor,"

we cannot have a suspicion that the doctor was practising on the right patient. In a word, we cannot doubt that, although the Antipholus of Ephesus may be a brave soldier, who took "deep scars" to save his prince's life, and that he really has a right to consider himself much injured, he is strikingly opposed to the Antipholus of Syracuse; that he is neither sedate, nor gentle, nor truly loving; that he has no habits of self-command; that his temperament is sensual; and that, although the riddle of his perplexity is solved, he will still find causes of unhappiness, and entertain

"a huge infectious troop
Of pale distemperatures."

The characters of the two Dromios are not so distinctly marked in their points of difference, at the first aspect. They each have their "merry jests;" they each bear a beating with wonderful good temper; they each cling faithfully to their master's interests. But there is certainly a marked difference in the quality of their mirth. The Dromio of Ephesus is precise and antithetical, striving to utter his jests with infinite gravity and discretion, and approaching a pun with a sly solemnity that is prodigiously diverting:

"The capon burns, the pig falls from the spit;
The clock hath strucken twelve upon the bell;
My mistress made it one upon my cheek:
She is so hot, because the meat is cold."

Again:

"I have some marks of yours upon my pate,
Some of my mistress' marks upon my shoulders,
But not a thousand marks between you both."

He is a formal humourist, and, we have no doubt, spoke with a drawling and monotonous accent, fit for his part in such a dialogue as this :

Antipholus of E. Were not my doors lock'd up, and I shut out?

Dromio of E. Perdy, your doors were lock'd, and you shut out.

Antipholus of E. And did not she herself revile me there?

Dromio of E. Sans fable, she herself revil'd you there.

Antipholus of E. Did not her kitchen-maid rail, taunt, and scorn me?

Dromio of E. Certes, she did; the kitchen-vestal scorn'd you."

On the contrary, the "merry jests" of Dromio of Syracuse all come from the outpouring of his gladsome heart. He is a creature of prodigious animal spirits, running over with fun and queer similitudes. He makes not the slightest attempt at arranging a joke, but utters what comes uppermost with irrepressible volubility. He is an untutored wit; and, we have no doubt, gave his tongue as active exercise by hurried pronunciation and variable emphasis as could alone make his long descriptions endurable by his sensitive master. Look at the dialogue in the second scene of act II., where Antipholus, after having repressed his jests, is drawn into a tilting-match of words with him, in which the merry slave has clearly the victory. Look, again, at his description of the "kitchen-wench"—coarse, indeed, in parts, but altogether irresistibly droll. The twin-brother was quite incapable of such a flood of fun. Again, what a prodigality of wit is displayed in his description of the bailiff! His epithets are inexhaustible. Each of the Dromios is admirable in his way; but we think that he of Syracuse is as superior to the twin-slave of Ephesus as our old friend Launce is to Speed, in the *Two Gentlemen of Verona*. These distinctions between the Antipholuses and Dromios have not, as far as we know, been before pointed out; but they certainly do ex-

ist, and appear to us to be defined by the great master of character with singular force as well as delicacy. Of course the characters of the twins could not be violently contrasted, for that would have destroyed the illusion. They must still

“Go hand in hand, not one before another.”

[From Ulrici's "*Shakspeare's Dramatic Art.*"*]

The *Comedy of Errors* is evidently one of Shakspeare's youthful works, and was probably written about 1591. This is supported not only by the frequent occurrence of rhymes and the long-drawn Alexandrines (doggerel verse) employed by the earlier English dramatists, but also by the greater carefulness and regularity of the language and versification. . . . Another proof of its early origin is the fresh, youthful atmosphere of joke and jest which pervades the whole, a naïve pleasure in what is jocose and laughable for its own sake, and which, not being yet burdened by the weight of years, moves more lightly and more on the surface of things, and without that power and depth of humour which distinguishes the poet's maturer works. . . . Even the striking psychological improbability that the one of the two Menæchmi—Antipholus of Syracuse—should go forth with the express purpose of seeking his lost brother, and that, in spite of all the obvious mistakes of his identity with another exactly like himself, it should never occur to him that he is in the very place where his twin-brother had been cast—might be cited as a proof of the early origin of the piece, were it not so gross, so self-evident, that it could not possibly have escaped the notice of young Shakspeare. This improbability is accordingly made a characteristic feature of the piece, and points to a definite intention on the part of the poet. Why, we have to ask, why did Shakspeare intentionally ignore this improbability? Why did he not give the journey

* *Shakspeare's Dramatic Art*, by Dr. Hermann Ulrici; translated from the third German ed. by L. D. Schmitz (London, 1876), vol. ii. p. 24 fol.

of Antipholus to Ephesus some other motive? Perhaps because he did not consider it necessary in mere comedy—where all is intended for pure fun and laughter—to take any heed of things which would only strike and offend mere reflecting reason, and not at all affect the poetical conception; perhaps, however, for another and deeper reason.

If we regard the whole as a whole, as the poetical picture of human doings and actions, the comedy appears to be an amusing satire on man's power of observation and recognition. The accidental resemblance of two pairs of twins suffices to put almost a whole town into confusion. Life itself is conceived, so to say, as a great and many-jointed mistake, encountered by ignorance and blunders in all possible forms. Hence at the very outset we find the life of the father of the two twin-brothers in danger, owing to an ignorance of the Ephesian law—a secondary motive of the action which might otherwise appear a mere superfluous appendage. Hence Adriana's unreasonable jealousy of her husband, which again is but a mistake and gives rise to further mistakes. Hence the perpetually increasing complication, which in time deprives all the dramatic characters of their proper consciousness, and which accordingly is not solved till the two pairs of twins stand face to face, although the possibility of two such pairs of twins being confounded is sufficiently obvious. Under the cloak of the comic we have striking evidence of the, in reality, very serious experience in life, that human knowledge and human ignorance dovetail into one another and are mixed up together; that it is very easy for that which we suppose ourselves to know most surely and distinctly to turn out erroneous and delusive. The wife mistakes her husband, the master his servant and the servant his master, the sister-in-law her brother-in-law, the friend his friend, and finally even the father his son. In this way the simplest, most natural, and most important relations of life become a chaotic complication and dispute. We are shown

how quickly every thing becomes confused and perverted as soon as one of the laws of life—a perfectly external and apparently unimportant law—is broken by a freak of nature; as soon as but the difference of the outward form—by means of which the perception of the senses distinguishes one individual from another—is destroyed. The psychological improbability spoken of above is introduced into this general confusion and complication like an integral part of the whole. . . .

It is scarcely necessary to remind the reader that I do not at all wish to maintain that these more philosophical than poetical considerations—although in my opinion they are not very different—were the directly conscious motives that induced the young poet to choose the subject, and that guided him in its development. But I do believe that his innate appreciation for the beautiful, his fine feeling for unity and harmony, or, in other words, that a genial instinct (it may be unconsciously) compelled him to make the attempt even to outdo Plautus's "Comedy of Errors," by introducing a second and exactly similar pair of twins; by this means, as well as by a number of secondary motives, he was able to carry the errors and confusion to the highest possible pitch, and to make them affect all the circumstances and relations of life. It is only by means of this exaggeration that the subject obtains that deeper significance already alluded to, and thereby a central point which gives unity to the confused variety of persons, scenes, relations, and incidents, and which holds all the several parts together. Of course, in such a state of things, it could not be devoid of improbabilities, devoid of strange occurrences and wonderful coincidences. But Shakespeare, by the very foundation which he has given to the whole—the romantic history of the family of Ægeon, and the distant, foreign locality which he makes the scene of the play—has taken care that common reality is removed from our sight, and has given us to understand that the question here

does not concern this world, but a free, poetical creation, the picture of life, so to say, in the mirror of an unbridled fancy. It is only in the mirror of fancy that life could appear so perfectly dependent upon external form and sensuous observation; only within the comic view of life that this conception could be right; only when regarded from the one point of view, from the comic side, that it could appear so. For, true as it is that life is thus dependent, still it is not true that life is *merely* and *wholly* dependent upon sensuous experience; it is not true that human knowledge is *only* sensuous, a perception dependent on the eye and ear. The one-sidedness of this conception, therefore, contains within itself its own corrective; "error" in the end destroys itself, and a scene of general recognition brings every thing into order and into the right groove. We see that "error" may indeed, as it were, momentarily take entire hold of life, but must ultimately give way to truth, which eventually not only carries off the victory, but also leads us out of the darkness of delusion and confusion to where we recover the good which had long been missed and sought for in vain.

[From Charles Cowden-Clarke's "*Shakespeare-Characters.*"*]

The *Comedy of Errors* is principally derived from the *Menaechmi* of Plautus; and Hazlitt says it is "not an improvement on it." The plot of the original play consists in the perplexities occasioned by the two principal characters being so like each other as to defy all discrimination; and to this perplexity Shakespeare has added a "confusion worse confounded" in giving to each of the brothers Antipholus a servant—the two Dromios—equally verisimilar with their masters; and in thus heaping improbability upon improbability he has extended a comedy into a legitimate farce.

* From the *unpublished* "Second Series" of the *Shakespeare-Characters* (see 2 *Hen. IV.* p. 18), kindly sent to us by Mrs. Mary Cowden-Clarke for publication here.

The reading of the play is like threading the mazes of a dream; where people and things are the same and not the same in the same moment. The mistakes, crosses, and vexations in the plot so rapidly succeed that to keep the course of events distinct in the mind is almost as desperate an achievement as following all the ramifications of a genealogical tree; and—may it be said?—about as useful. The piece, however, is amusing; and although our intellectual remuneration for the time expended is not remarkable, yet we should bear in mind that it is essentially a drama of *action* and circumstance; and if it could be effectually represented, the result would be infinitely ludicrous.

Hazlitt speaks of the “formidable anachronism” committed by Shakespeare in introducing Pinch, the schoolmaster and conjurer, in Ephesus. It should appear, however, that our Poet has offered a greater violence to consistency in establishing a convent and a lady abbess under the nose of the goddess Diana. Nevertheless, there is an admirably characteristic dialogue, and quite in his own manner, between the Abbess and Adriana, wife to Antipholus of Ephesus, in which the shrewd old lady makes the jealous woman confess that her own injudicious treatment of her husband’s vagaries has driven him mad:

“*Abbess.* How long hath this possession held the man?

Adriana. This week he hath been heavy, sour, sad,
And much different from the man he was;
But till this afternoon his passion
Ne’er brake into extremity of rage.

Abbess. Hath he not lost much wealth by wrack of sea?
Buried some dear friend? Hath not else his eye
Stray’d his affection in unlawful love?
A sin prevailing much in youthful men,
Who give their eyes the liberty of gazing.
Which of these sorrows is he subject to?

Adriana. To none of these, except it be the last;
Namely, some love that drew him off from home.

Abbess. You should for that have reprehended him.

Adriana. Why, so I did.

Abbess.

Ay, but not rough enough.

Adriana. As roughly as my modesty would let me.

Abbess. Haply, in private.

Adriana.

And in assemblies too.

Abbess. Ay, but not enough.

Adriana. It was the copy of our conference :

In bed he slept not for my urging it ;
At board he fed not for my urging it ;
Alone, it was the subject of my theme ;
In company I often glanced it ;
Still did I tell him it was vile and bad.

Abbess. And thereof came it that the man was mad.

The venom clamours of a jealous woman
Poisons more deadly than a mad dog's tooth.
It seems his sleeps were hinder'd by thy railing,
And thereof comes it that his head is light.
Thou say'st his meat was sauc'd with thy upbraidings :
Unquiet meals make ill digestions ;
Thereof the raging fire of fever bred ;
And what 's a fever but a fit of madness ?
Thou say'st his sports were hinder'd by thy brawls :
Sweet recreation barr'd, what doth ensue
But moody and dull melancholy,
Kinsman to grim and comfortless despair,
And at her heels a huge infectious troop
Of pale distemperatures and foes to life ?
In food, in sport, and life-preserving rest
To be disturb'd, would mad or man or beast.
The consequence is then thy jealous fits
Have scar'd thy husband from the use of wits."

Luciana, the sister of Adriana, says in exculpation :

"She never reprehended him but mildly,
When he demean'd himself rough, rude, and wildly.—
Why bear you these rebukes and answer not ?

Adriana. She did betray me to my own reproof."

Balthazar, the sober, sedate friend of Antipholus of Ephesus, is like a first sketch of the staid and serious Antonio, the "Merchant of Venice." He commences with a similar air of sadness ; and the judicious remonstrance which the

Ephesian merchant addresses to his young friend, bidding him have patience and forbearance with his wife's apparent caprice, is in the same tone of quiet resignation of character which distinguishes the Venetian merchant.

Pinch (whom we cannot afford to part with for the sake of avoiding the anachronism pointed out by Hazlitt—who, by the way, was himself too good a judge of excellence seriously to give up the character on that score) affords a pleasant instance of Shakespeare's gay exaggeration in humour; the high spirits of an author taking shape in his writing, as it were. The description of the fellow is capital:

“ Along with them

They brought one Pinch, a hungry, lean-fac'd villain,
A mere anatomy, a mountebank,
A threadbare juggler, and a fortune-teller,
A needy, hollow-eyed, sharp-looking wretch,
A living dead man. This pernicious slave,
Forsooth, took on him as a conjurer;
And gazing in mine eyes, feeling my pulse,
And with *no face*, as 't were, outfacing me,
Cries out, I was possess'd.”

That touch of the “no face” sets the man, with his attenuated vacant countenance and gloring eyes, palpably before us.

It forms an interesting examination to observe the way in which the two greatest comic dramatic geniuses that ever lived—Shakespeare and Molière—have each treated a similar subject. Both writers have taken a comedy of Plautus; a comedy curiously alike in main particular—that of perfect resemblance of person in the pairs of heroes. Shakespeare took the Roman's comedy where the likeness between the twin brothers Menæchmus forms the groundwork; and Molière took the play where the precise doubling of the parts of Amphytrion and Sosia by Jupiter and Mercury occasions the dramatic intrigue. The task of adapting the Latin author's humours to English apprehension of drollery, and the rendering them appreciable to French taste, has been felici-

tously achieved in both instances; and while the fine philosophic gravity of Shakespeare has thrown that intermixture of poetic feeling into the piece with which his large soul could not help investing every thing he touched, by the introduction of old Ægeon's opening story and the Lady Abbess's admonition, Molière's refined wit has retained his version throughout in the enchanted region of mirth and vivacity. In Shakespeare's play there is precisely that serious charm added which we find in Nature herself throughout her works; while in the delightful mercurial-spirited Frenchman's play, every scene floats in an atmosphere of brilliancy and buoyancy which suits the sportive theme he treats. No dramatic writer comes so near to Shakespeare's excellence as the great Molière; and even he only approaches him on one ground—comic humour. But in his wit—in the grace and wondrous naturalness of his wit—he vies with the Prince of Dramatists.

A main interest attaching to this play of the *Comedy of Errors* is in the evidence it presents that Shakespeare's earlier taste led him to classical ground for subjects. His choice of the *Venus and Adonis* and of the *Lucrece* as poems, and his selection of one of Plautus's dramas for the plot of this comedy—most probably one of Shakespeare's youngest written plays—show his student tendency for Greek and Roman themes; a tendency often evinced by youthful worshippers of the muse. That the *Comedy of Errors* is one of Shakespeare's less good productions may be accounted for by the stiffness and cramp belonging to such a selection of dramatic materials; while the skill with which he even then worked them together gave early token of his perfection in the dramatic art.





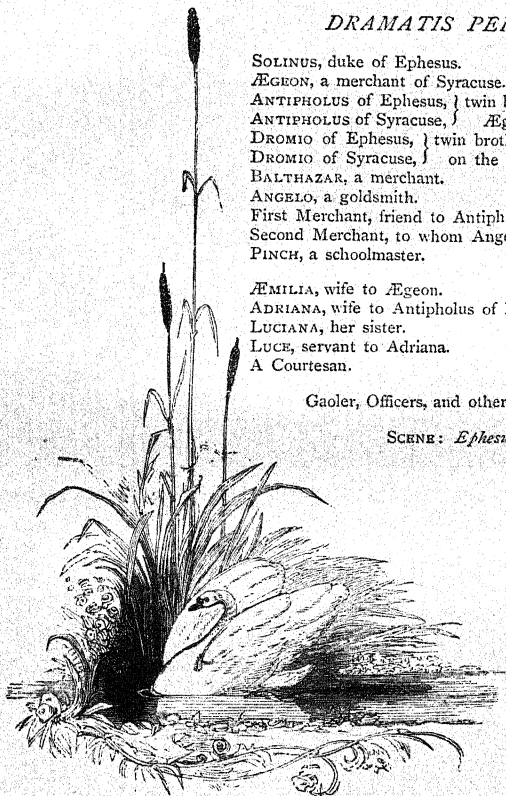
DRAMATIS PERSONÆ.

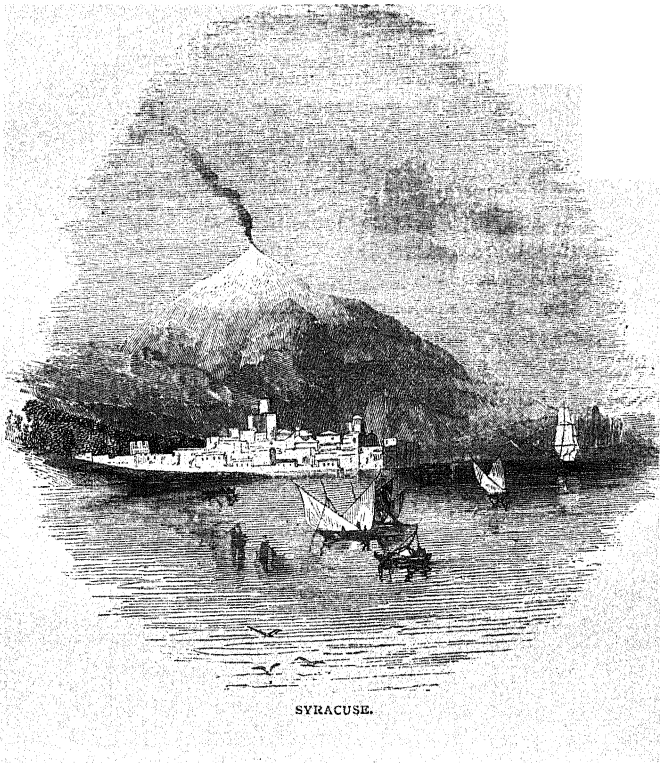
SOLINUS, duke of Ephesus.
ÆGEON, a merchant of Syracuse.
ANTIPHOLUS of Ephesus, } twin brothers, and sons of
ANTIPHOLUS of Syracuse, } Ægeon and Æmilia.
DROMIO of Ephesus, } twin brothers, and attendants
DROMIO of Syracuse, } on the two Antipholuses.
BALTHAZAR, a merchant.
ANGELO, a goldsmith.
First Merchant, friend to Antipholus of Syracuse.
Second Merchant, to whom Angelo is a debtor.
PINCH, a schoolmaster.

ÆMILIA, wife to Ægeon.
ADRIANA, wife to Antipholus of Ephesus.
LUCIANA, her sister.
LUCE, servant to Adriana.
A Courtesan.

Gaoler, Officers, and other Attendants.

SCENE: *Ephesus.*





SYRACUSE.

ACT I.

SCENE I. *A Hall in the Duke's Palace.*

Enter DUKE, ÆGEON, Gaoler, Officers, and other Attendants.

Ægeon. Proceed, Solinus, to procure my fall,
And by the doom of death end woes and all.

Duke. Merchant of Syracusa, plead no more.
I am not partial to infringe our laws ;
The enmity and discord which of late

Sprung from the rancorous outrage of your duke
 To merchants, our well-dealing countrymen,
 Who wanting guilders to redeem their lives
 Have seal'd his rigorous statutes with their bloods,
 Excludes all pity from our threatening looks. 10
 For, since the mortal and intestine jars
 'Twixt thy seditious countrymen and us,
 It hath in solemn synods been decreed,
 Both by the Syracusians and ourselves,
 To admit no traffic to our adverse towns.
 Nay, more, if any born at Ephesus
 Be seen at Syracusian marts and fairs,—
 Again, if any Syracusian born
 Come to the bay of Ephesus, he dies,
 His goods confiscate to the duke's dispose, 20
 Unless a thousand marks be levied,
 To quit the penalty and to ransom him.
 Thy substance, valued at the highest rate,
 Cannot amount unto a hundred marks;
 Therefore by law thou art condemn'd to die.

Ægeon. Yet this my comfort: when your words are done,
 My woes end likewise with the evening sun.

Duke. Well, Syracusian, say in brief the cause
 Why thou departedst from thy native home,
 And for what cause thou cam'st to Ephesus. 30

Ægeon. A heavier task could not have been impos'd
 Than I to speak my griefs unspeakable;
 Yet, that the world may witness that my end
 Was wrought by nature, not by vile offence,
 I'll utter what my sorrow gives me leave.
 In Syracuse was I born, and wed
 Unto a woman, happy but for me,
 And by me too, had not our hap been bad.
 With her I liv'd in joy; our wealth increas'd
 By prosperous voyages I often made 40

To Epidamnum, till my factor's death
And the great care of goods at random left
Drew me from kind embracements of my spouse;
From whom my absence was not six months old
Before herself, almost at fainting under
The pleasing punishment that women bear,
Had made provision for her following me,
And soon and safe arriv'd where I was.
There had she not been long but she became
A joyful mother of two goodly sons;
And, which was strange, the one so like the other
As could not be distinguish'd but by names.
That very hour and in the self-same inn
A meaner woman was delivered
Of such a burden, male twins, both alike.
Those, for their parents were exceeding poor,
I bought and brought up to attend my sons.
My wife, not meanly proud of two such boys,
Made daily motions for our home return.
Unwilling I agreed; alas! too soon
We came aboard.
A league from Epidamnum had we sail'd,
Before the always-wind-obeying deep
Gave any tragic instance of our harm:
But longer did we not retain much hope,
For what obscured light the heavens did grant
Did but convey unto our fearful minds
A doubtful warrant of immediate death;
Which though myself would gladly have embrac'd,
Yet the incessant weepings of my wife,
Weeping before for what she saw must come,
And piteous plainings of the pretty babes,
That mourn'd for fashion, ignorant what to fear,
Forc'd me to seek delays for them and me.
And this it was, for other means was none:

50

60

70

The sailors sought for safety by our boat,
 And left the ship, then sinking-ripe, to us.
 My wife, more careful for the latter-born,
 Had fasten'd him unto a small spare mast,
 Such as seafaring men provide for storms;
 To him one of the other twins was bound,
 Whilst I had been like heedful of the other.
 The children thus dispos'd, my wife and I,
 Fixing our eyes on whom our care was fix'd,
 Fasten'd ourselves at either end the mast,
 And floating straight, obedient to the stream,
 Was carried towards Corinth, as we thought.
 At length the sun, gazing upon the earth,
 Dispers'd those vapours that offended us,
 And, by the benefit of his wished light,
 The seas wax'd calm, and we discovered
 Two ships from far making amain to us,
 Of Corinth that, of Epidaurus this;
 But ere they came,—O, let me say no more!
 Gather the sequel by that went before.

Duke. Nay, forward, old man; do not break off so,
 For we may pity, though not pardon thee.

Egeon. O, had the gods done so, I had not now
 Worthily term'd them merciless to us!
 For, ere the ships could meet by twice five leagues,
 We were encounter'd by a mighty rock,
 Which being violently borne upon,
 Our helpful ship was splitted in the midst;
 So that, in this unjust divorce of us,
 Fortune had left to both of us alike
 What to delight in, what to sorrow for.
 Her part, poor soul! seeming as burdened
 With lesser weight but not with lesser woe,
 Was carried with more speed before the wind;
 And in our sight they three were taken up

By fishermen of Corinth, as we thought.
 At length, another ship had seiz'd on us;
 And, knowing whom it was their hap to save,
 Gave healthful welcome to their shipwrack'd guests,
 And would have reft the fishers of their prey,
 Had not their bark been very slow of sail;
 And therefore homeward did they bend their course.—
 Thus have you heard me sever'd from my bliss,
 That by misfortunes was my life prolong'd,
 To tell sad stories of my own mishaps.

120

Duke. And, for the sake of them thou sorrowest for,
 Do me the favour to dilate at full
 What hath befallen of them and thee till now.

Ægeon. My youngest boy, and yet my eldest care,
 At eighteen years became inquisitive
 After his brother, and importun'd me
 That his attendant—for his case was like,
 Reft of his brother, but retain'd his name—
 Might bear him company in the quest of him;
 Whom whilst I labour'd of a love to see,
 I hazarded the loss of whom I lov'd.

130

Five summers have I spent in furthest Greece,
 Roaming clean through the bounds of Asia,
 And, coasting homeward, came to Ephesus;
 Hopeless to find, yet loath to leave unsought
 Or that or any place that harbours men.
 But here must end the story of my life;
 And happy were I in my timely death,
 Could all my travels warrant me they live.

Duke. Hapless Ægeon, whom the fates have mark'd
 To bear the extremity of dire mishap!
 Now, trust me, were it not against our laws,
 Against my crown, my oath, my dignity,
 Which princes, would they, may not disannul,
 My soul should sue as advocate for thee.

140

But, though thou art adjudged to the death,
 And passed sentence may not be recall'd
 But to our honour's great disparagement,
 Yet I will favour thee in what I can.
 Therefore, merchant, I'll limit thee this day
 To seek thy help by beneficial help.
 Try all the friends thou hast in Ephesus;
 Beg thou, or borrow, to make up the sum,
 And live: if no, then thou art doom'd to die.—
 Gaoler, take him to thy custody.

150

Gaoler. I will, my lord.

Ægeon. Hopeless and helpless doth Ægeon wend,
 But to procrastinate his lifeless end. [Exeunt.

SCENE II. *The Mart.*

Enter ANTIPHOLUS OF SYRACUSE, DROMIO OF SYRACUSE,
and First Merchant.

1 *Merchant.* Therefore give out you are of Epidamnum,
 Lest that your goods too soon be confiscate.
 This very day a Syracusan merchant
 Is apprehended for arrival here,
 And not being able to buy out his life,
 According to the statute of the town,
 Dies ere the weary sun set in the west.
 There is your money that I had to keep.

Antipholus of S. Go bear it to the Centaur, where we
 host,

And stay there, Dromio, till I come to thee.
 Within this hour it will be dinner-time;
 Till that, I'll view the manners of the town,
 Peruse the traders, gaze upon the buildings,
 And then return and sleep within mine inn,
 For with long travel I am stiff and weary.
 Get thee away.

10

Dromio of S. Many a man would take you at your word,
And go indeed, having so good a mean. [Exit.

Antipholus of S. A trusty villain, sir, that very oft,
When I am dull with care and melancholy, 20
Lightens my humour with his merry jests.
What, will you walk with me about the town,
And then go to my inn and dine with me?

1 *Merchant.* I am invited, sir, to certain merchants,
Of whom I hope to make much benefit;
I crave your pardon. Soon at five o'clock,
Please you, I'll meet with you upon the mart,
And afterward consort you till bed-time;
My present business calls me from you now.

Antipholus of S. Farewell till then; I will go lose myself
And wander up and down to view the city. 31

1 *Merchant.* Sir, I commend you to your own content. [Exit.

Antipholus of S. He that commends me to mine own con-
tent

Commends me to the thing I cannot get.
I to the world am like a drop of water
That in the ocean seeks another drop,
Who, falling there to find his fellow forth,
Unseen, inquisitive, confounds himself;
So I, to find a mother and a brother,
In quest of them, unhappy, lose myself. 40

Enter DROMIO OF EPHEBUS.

Here comes the almanac of my true date.—
What now? how chance thou art return'd so soon?

Dromio of E. Return'd so soon! rather approach'd too late
The capon burns, the pig falls from the spit,
The clock hath stricken twelve upon the bell;
My mistress made it one upon my cheek.
She is so hot because the meat is cold;

The meat is cold because you come not home ;
 You come not home because you have no stomach ;
 You have no stomach having broke your fast ; 50
 But we that know what 't is to fast and pray
 Are penitent for your default to-day.

Antipholus of S. Stop in your wind, sir. Tell me this, I pray :
 Where have you left the money that I gave you ?

Dromio of E. O !—sixpence, that I had o' Wednesday last
 To pay the saddler for my mistress' crupper ?
 The saddler had it, sir ; I kept it not.

Antipholus of S. I am not in a sportive humour now ;
 Tell me, and dally not, where is the money ?
 We being strangers here, how dar'st thou trust 60
 So great a charge from thine own custody ?

Dromio of E. I pray you, jest, sir, as you sit at dinner.
 I from my mistress come to you in post ;
 If I return, I shall be post indeed,
 For she will score your fault upon my pate.
 Methinks your maw, like mine, should be your clock,
 And strike you home without a messenger.

Antipholus of S. Come, Dromio, come, these jests are out
 of season ;

Reserve them till a merrier hour than this.
 Where is the gold I gave in charge to thee ? 70

Dromio of E. To me, sir ? why, you gave no gold to me.

Antipholus of S. Come on, sir knave, have done your fool-
 ishness,
 And tell me how thou hast dispos'd thy charge.

Dromio of E. My charge was but to fetch you from the
 mart

Home to your house, the Phoenix, sir, to dinner ;
 My mistress and her sister stays for you.

Antipholus of S. Now, as I am a Christian, answer me
 In what safe place you have bestow'd my money,
 Or I shall break that merry sponce of yours

That stands on tricks when I am undispos'd. 80
 Where is the thousand marks thou hadst of me?

Dromio of E. I have some marks of yours upon my pate,
 Some of my mistress' marks upon my shoulders,
 But not a thousand marks between you both.
 If I should pay your worship those again,
 Perchance you will not bear them patiently.

Antipholus of S. Thy mistress' marks? what mistress, slave,
 hast thou?

Dromio of E. Your worship's wife, my mistress at the
 Phœnix;

She that doth fast till you come home to dinner,
 And prays that you will hie you home to dinner. 90

Antipholus of S. What, wilt thou flout me thus unto my face,
 Being forbid? There, take you that, sir knave.

Dromio of E. What mean you, sir? for God's sake, hold
 your hands!

Nay, an you will not, sir, I'll take my heels. [Exit.

Antipholus of S. Upon my life, by some device or other
 The villain is o'er-raught of all my money.

They say this town is full of cozenage,
 As, nimble jugglers that deceive the eye,
 Dark-working sorcerers that change the mind,
 Soul-killing witches that deform the body, 100
 Disguised cheaters, prating mountebanks,
 And many such-like liberties of sin ;
 If it prove so, I will be gone the sooner.

I'll to the Centaur, to go seek this slave ;
 I greatly fear my money is not safe. [Exit.





REMAINS OF GATE AT EPHEBUS.

ACT II.

SCENE I. *The House of Antipholus of Ephesus.*

Enter ADRIANA and LUCIANA.

Adriana. Neither my husband nor the slave return'd,
That in such haste I sent to seek his master!
Sure, Luciana, it is two o'clock.

Luciana. Perhaps some merchant hath invited him,
And from the mart he's somewhere gone to dinner.
Good sister, let us dine and never fret.
A man is master of his liberty;
Time is their master, and when they see time
They'll go or come: if so, be patient, sister.

Adriana. Why should their liberty than ours be more? 10

Luciana. Because their business still lies out o' door.

Adriana. Look, when I serve him so, he takes it ill.

Luciana. O, know he is the bridle of your will.

Adriana. There 's none but asses will be bridled so.

Luciana. Why, headstrong liberty is lash'd with woe.
There 's nothing situate under heaven's eye
But hath his bound, in earth, in sea, in sky.
The beasts, the fishes, and the winged fowls
Are their males' subjects and at their controls;
Men, more divine, the masters of all these, 20
Lords of the wide world and wild watery seas,
Indued with intellectual sense and souls,
Of more pre-eminence than fish and fowls,
Are masters to their females, and their lords:
Then let your will attend on their accords.

Adriana. This servitude makes you to keep unwed.

Luciana. Not this, but troubles of the marriage-bed.

Adriana. But, were you wedded, you would bear some
sway.

Luciana. Ere I learn love, I 'll practise to obey.

Adriana. How if your husband start some other where?

Luciana. Till he come home again, I would forbear. 31

Adriana. Patience unmov'd! no marvel though she pause;
They can be meek that have no other cause.

A wretched soul, bruis'd with adversity,

We bid be quiet when we hear it cry;

But were we burden'd with like weight of pain,

As much or more we should ourselves complain:

So thou, that hast no unkind mate to grieve thee,

With urging helpless patience wouldst relieve me;

But, if thou live to see like right bereft, 40

This fool-begg'd patience in thee will be left.

Luciana. Well, I will marry one day, but to try.
Here comes your man; now is your husband nigh.

Enter DROMIO OF EPHEBUS.

Adriana. Say, is your tardy master now at hand?

Dromio of E. Nay, he's at two hands with me, and that my two ears can witness.

Adriana. Say, didst thou speak with him? know'st thou his mind?

Dromio of E. Ay, ay, he told his mind upon mine ear. Beshrew his hand, I scarce could understand it. 49

Luciana. Spake he so doubtfully, thou couldst not feel his meaning?

Dromio of E. Nay, he struck so plainly, I could too well feel his blows; and withal so doubtfully that I could scarce understand them.

Adriana. But say, I prithee, is he coming home? It seems he hath great care to please his wife.

Dromio of E. Why, mistress, sure my master is horn-mad.

Adriana. Horn-mad, thou villain!

Dromio of E. I mean not cuckold-mad; But, sure, he is stark mad.

When I desir'd him to come home to dinner, He ask'd me for a thousand marks in gold; 60

'T is dinner-time,' quoth I; 'My gold!' quoth he:

'Your meat doth burn,' quoth I; 'My gold!' quoth he:

'Will you come home?' quoth I; 'My gold!' quoth he,

'Where is the thousand marks I gave thee, villain?'

'The pig,' quoth I, 'is burn'd;' 'My gold!' quoth he:

'My mistress, sir,' quoth I; 'Hang up thy mistress!

I know not thy mistress; out on thy mistress!

Luciana. Quoth who?

Dromio of E. Quoth my master: 70

'I know,' quoth he, 'no house, no wife, no mistress.'

So that my errand, due unto my tongue,

I thank him, I bare home upon my shoulders;

For, in conclusion, he did beat me there.

Adriana. Go back again, thou slave, and fetch him home.

Dromio of E. Go back again, and be new beaten home? For God's sake, send some other messenger.

Adriana. Back, slave, or I will break thy pate across.

Dromio of E. And he will bless that cross with other beating.

Between you I shall have a holy head. 80

Adriana. Hence, prating peasant! fetch thy master home.

Dromio of E. Am I so round with you as you with me,
That like a football you do spurn me thus?
You spurn me hence, and he will spurn me hither;
If I last in this service, you must case me in leather. [*Exit.*

Luciana. Fie, how impatience lowereth in your face!

Adriana. His company must do his minions grace,
Whilst I at home starve for a merry look.
Hath homely age the alluring beauty took
From my poor cheek? then he hath wasted it. 90

Are my discourses dull? barren my wit?
If voluble and sharp discourse be marr'd,
Unkindness blunts it more than marble hard.
Do their gay vestments his affections bait?
That's not my fault; he's master of my state.
What ruins are in me that can be found,
By him not ruin'd? then is he the ground
Of my defeatures. My decayed fair
A sunny look of his would soon repair:
But, too unruly deer, he breaks the pale 100
And feeds from home; poor I am but his stale.

Luciana. Self-harming jealousy! fie, beat it hence!

Adriana. Unfeeling fools can with such wrongs dispense.
I know his eye doth homage other where,
Or else what lets it but he would be here?
Sister, you know he promis'd me a chain;
Would that alone, alone he would detain,
So he would keep fair quarter with his bed!
I see the jewel best enamelled
Will lose his beauty; and though gold bides still 110
That others touch, yet often touching will

Wear gold : and so a man that hath a name,
By falsehood and corruption doth it shame.
Since that my beauty cannot please his eye,
I'll weep what 's left away, and weeping die.

Luciana. How many fond fools serve mad jealousy !

[*Exeunt.*]

SCENE II. *A Public Place.*

Enter ANTIPHOLUS OF SYRACUSE.

Antipholus of S. The gold I gave to Dromio is laid up
Safe at the Centaur ; and the heedful slave
Is wander'd forth, in care to seek me out.
By computation and mine host's report,
I could not speak with Dromio since at first
I sent him from the mart. See, here he comes.—

Enter DROMIO OF SYRACUSE.

How now, sir ! is your merry humour alter'd ?
As you love strokes, so jest with me again.
You know no Centaur ? you receiv'd no gold ?
Your mistress sent to have me home to dinner ? 10
My house was at the Phoenix ? Wast thou mad,
That thus so madly thou didst answer me ?

Dromio of S. What answer, sir ? when spake I such a word ?

Antipholus of S. Even now, even here, not half an hour since.

Dromio of S. I did not see you since you sent me hence,
Home to the Centaur, with the gold you gave me.

Antipholus of S. Villain, thou didst deny the gold's receipt,
And told'st me of a mistress and a dinner ;
For which, I hope, thou felt'st I was displeas'd.

Dromio of S. I am glad to see you in this merry vein ; 20
What means this jest ? I pray you, master, tell me.

Antipholus of S. Yea, dost thou jeer and flout me in the teeth ?
Think'st thou I jest ? Hold, take thou that, and that.

[*Beating him.*]

Dromio of S. Hold, sir, for God's sake! now your jest is earnest.

Upon what bargain do you give it me?

Antipholus of S. Because that I familiarly sometimes
Do use you for my fool and chat with you,
Your sauciness will jest upon my love
And make a common of my serious hours.

When the sun shines let foolish gnats make sport, 30
But creep in crannies when he hides his beams.
If you will jest with me, know my aspect
And fashion your demeanour to my looks,
Or I will beat this method in your sconce.

Dromio of S. Sconce call you it? so you would leave battering, I had rather have it a head. An you use these blows long, I must get a sconce for my head and insconce it too; or else I shall seek my wit in my shoulders. But, I pray, sir, why am I beaten?

Antipholus of S. Dost thou not know? 40

Dromio of S. Nothing, sir, but that I am beaten.

Antipholus of S. Shall I tell you why?

Dromio of S. Aÿ, sir, and wherefore; for they say every why hath a wherefore.

Antipholus of S. Why, first,—for flouting me; and then, wherefore,—

For urging it the second time to me.

Dromio of S. Was there ever any man thus beaten out of season,

When in the why and the wherefore is neither rhyme nor reason?

Well, sir, I thank you.

Antipholus of S. Thank me, sir! for what? 50

Dromio of S. Marry, sir, for this something that you gave me for nothing.

Antipholus of S. I'll make you amends next, to give you nothing for something. But say, sir, is it dinner-time?

Dromio of S. No, sir; I think the meat wants that I have.

Antipholus of S. In good time, sir; what 's that?

Dromio of S. Basting.

Antipholus of S. Well, sir, then 't will be dry.

Dromio of S. If it be, sir, I pray you, eat none of it.

Antipholus of S. Your reason? 6e

Dromio of S. Lest it make you choleric, and purchase me another dry basting.

Antipholus of S. Well, sir, learn to jest in good time; there 's a time for all things.

Dromio of S. I durst have denied that, before you were so choleric.

Antipholus of S. By what rule, sir?

Dromio of S. Marry, sir, by a rule as plain as the plain bald pate of father Time himself.

Antipholus of S. Let 's hear it. 70

Dromio of S. There 's no time for a man to recover his hair that grows bald by nature.

Antipholus of S. May he not do it by fine and recovery?

Dromio of S. Yes, to pay a fine for a perwig, and recover the lost hair of another man.

Antipholus of S. Why is Time such a niggard of hair, being, as it is, so plentiful an excrement?

Dromio of S. Because it is a blessing that he bestows on beasts; and what he hath scanted men in hair he hath given them in wit. 80

Antipholus of S. Why, but there 's many a man hath more hair than wit.

Dromio of S. Not a man of those but he hath the wit to lose his hair.

Antipholus of S. Why, thou didst conclude hairy men plain dealers without wit.

Dromio of S. The plainer dealer, the sooner lost: yet he loseth it in a kind of jollity.

Antipholus of S. For what reason?

Dromio of S. For two; and sound ones too. 90

Antipholus of S. Nay, not sound, I pray you.

Dromio of S. Sure ones then.

Antipholus of S. Nay, not sure, in a thing falsing.

Dromio of S. Certain ones then.

Antipholus of S. Name them.

Dromio of S. The one, to save the money that he spends in trimming; the other, that at dinner they should not drop in his porridge.

Antipholus of S. You would all this time have proved there is no time for all things. 100

Dromio of S. Marry, and did, sir; namely, no time to recover hair lost by nature.

Antipholus of S. But your reason was not substantial, why there is no time to recover.

Dromio of S. Thus I mend it: Time himself is bald, and therefore to the world's end will have bald followers.

Antipholus of S. I knew 't would be a bald conclusion.—
But, soft! who wafts us yonder?

Enter ADRIANA and LUCIANA.

Adriana. Ay, ay, Antipholus, look strange and frown:
Some other mistress hath thy sweet aspects; 110
I am not Adriana nor thy wife.

The time was once when thou unurg'd wouldst vow
That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet-savour'd in thy taste,
Unless I spake, or look'd, or touch'd, or carv'd to thee.
How comes it now, my husband, O, how comes it,
That thou art thus estranged from thyself?
Thyself I call it, being strange to me, 120
That, undividable, incorporate,
Am better than thy dear self's better part.

Ah, do not tear away thyself from me !
 For know, my love, as easy mayst thou fall
 A drop of water in the breaking gulf,
 And take unmingled thence that drop again,
 Without addition or diminishing,
 As take from me thyself and not me too.
 How dearly would it touch thee to the quick,
 Shouldst thou but hear I were licentious,
 And that this body, consecrate to thee,
 By ruffian lust should be contaminate !
 Wouldst thou not spit at me and spurn at me,
 And hurl the name of husband in my face,
 And tear the stain'd skin off my harlot-brow,
 And from my false hand cut the wedding-ring,
 And break it with a deep-divorcing vow ?
 I know thou canst ; and therefore see thou do it.
 I am possess'd with an adulterate blot ;
 My blood is mingled with the crime of lust :
 For if we two be one and thou play false,
 I do digest the poison of thy flesh.
 Being strumpeted by thy contagion.
 Keep then fair league and truce with thy true bed ;
 I live unstain'd, thou undishonoured.

130

140

Antipholus of S. Plead you to me, fair dame? I know you not.

In Ephesus I am but two hours old,
 As strange unto your town as to your talk ;
 Who, every word by all my wit being scann'd,
 Want wit in all one word to understand.

150

Luciana. Fie, brother ! how the world is chang'd with you !
 When were you wont to use my sister thus ?
 She sent for you by Dromio home to dinner.

Antipholus of S. By Dromio ?

Dromio of S. By me ?

Adriana. By thee ; and this thou didst return from him,—

That he did buffet thee, and in his blows
Denied my house for his, me for his wife.

Antipholus of S. Did' you converse, sir, with this gentle-
woman?

What is the course and drift of your compact?

160

Dromio of S. I, sir? I never saw her till this time.

Antipholus of S. Villain, thou liest; for even her very
words

Didst thou deliver to me on the mart.

Dromio of S. I never spake with her in all my life.

Antipholus of S. How can she thus then call us by our
names,

Unless it be by inspiration.

Adriana. How ill agrees it with your gravity

To counterfeit thus grossly with your slave,

Abetting him to thwart me in my mood!

Be it my wrong you are from me exempt,

170

But wrong not that wrong with a more contempt.

Come, I will fasten on this sleeve of thine;

Thou art an elm, my husband, I a vine,

Whose weakness married to thy stronger state

Makes me with thy strength to communicate.

If aught possess thee from me, it is dross,

Usurping ivy, brier, or idle moss;

Who, all for want of pruning, with intrusion

Infect thy sap and live on thy confusion.

Antipholus of S. To me she speaks; she moves me for her
theme!

180

What, was I married to her in my dream?

Or sleep I now, and think I hear all this?

What error drives our eyes and ears amiss?

Until I know this sure uncertainty,

I'll entertain the offer'd fallacy.

Luciana. Dromio, go bid the servants spread for dinner.

Dromio of S. O, for my beads! I cross me for a sinner.

This is the fairy land: O spite of spites!

We talk with goblins, owls, and sprites:

If we obey them not, this will ensue,—

They 'll suck our breath or pinch us black and blue.

190

Luciana. Why prat'st thou to thyself and answer'st not?

Dromio, thou drone, thou snail, thou slug, thou sot!

Dromio of S. I am transformed, master, am I not?

Antipholus of S. I think thou art in mind, and so am I.

Dromio of S. Nay, master, both in mind and in my shape.

Antipholus of S. Thou hast thine own form.

Dromio of S.

No, I am an ape.

Luciana. If thou art chang'd to aught, 't is to an ass.

Dromio of S. 'T is true; she rides me and I long for grass.

'T is so, I am an ass; else it could never be

200

But I should know her as well as she knows me.

Adriana. Come, come, no longer will I be a fool,

To put the finger in the eye and weep,

Whilst man and master laughs my woes to scorn.

Come, sir, to dinner.—Dromio, keep the gate.—

Husband, I 'll dine above with you to-day,

And shrive you of a thousand idle pranks.—

Sirrah, if any ask you for your master,

Say he dines forth and let no creature enter.—

Come, sister.—Dromio, play the porter well.

210

Antipholus of S. Am I in earth, in heaven, or in hell?

Sleeping or waking? mad or well-advis'd?

Known unto these, and to myself disguis'd!

I 'll say as they say and persevere so,

And in this mist at all adventures go.

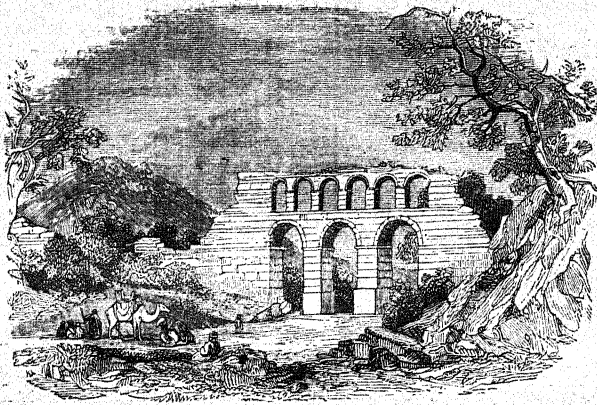
Dromio of S. Master, shall I be porter at the gate?

Adriana. Ay; and let none enter, lest I break your pate.

Luciana. Come, come, Antipholus, we dine too late.

[*Exeunt.*]





RUINS OF AQUEDUCT AT EPHEBUS.

ACT III.

SCENE I. *Before the House of Antipholus of Ephesus.*

Enter ANTIPHOLUS OF EPHEBUS, DROMIO OF EPHEBUS, ANGELO, *and* BALTHAZAR.

Antipholus of E. Good Signior Angelo, you must excuse us all;

My wife is shrewish when I keep not hours.
Say that I linger'd with you at your shop
To see the making of her carcanet,
And that to-morrow you will bring it home.
But here's a villain that would face me down.
He met me on the mart, and that I beat him
And charg'd him with a thousand marks in gold,
And that I did deny my wife and house.—
Thou drunkard, thou, what didst thou mean by this? 10

Dromio of E. Say what you will, sir, but I know what I know;

That you beat me at the mart, I have your hand to show.

If the skin were parchment and the blows you gave were ink,
Your own handwriting would tell you what I think.

Antipholus of E. I think thou art an ass.

Dromio of E.

Marry, so it doth appear

By the wrongs I suffer and the blows I bear.

I should kick, being kick'd; and, being at that pass,

You would keep from my heels and beware of an ass.

Antipholus of E. You 're sad, Signior Balthazar; pray God
our cheer

May answer my good will and your good welcome here. 20

Balthazar. I hold your dainties cheap, sir, and your wel-
come dear.

Antipholus of E. O, Signior Balthazar, either at flesh or fish,
A table full of welcome makes scarce one dainty dish.

Balthazar. Good meat, sir, is common; that every churl
affords.

Antipholus of E. And welcome more common; for that 's
nothing but words.

Balthazar. Small cheer and great welcome makes a merry
feast.

Antipholus of E. Ay, to a niggardly host and more sparing
guest.

But though my cates be mean, take them in good part;

Better cheer may you have, but not with better heart.

But, soft! my door is lock'd.—Go bid them let us in. 30

Dromio of E. Maud, Bridget, Marian, Cicely, Gillian,
Ginn!

Dromio of S. [*Within*] Mome, malt-horse, capon, cox-
comb, idiot, patch!

Either get thee from the door or sit down at the hatch.

Dost thou conjure for wenches, that thou call'st for such
store,

When one is one too many? Go get thee from the door.

Dromio of E. What patch is made our porter? My mas-
ter stays in the street.

Dromio of S. [*Within*] Let him walk from whence he came, lest he catch cold on 's feet.

Antipholus of E. Who talks within there? ho, open the door!

Dromio of S. [*Within*] Right, sir; I 'll tell you when, an you 'll tell me wherefore.

Antipholus of E. Wherefore? for my dinner; I have not din'd to-day. 40

Dromio of S. [*Within*] Nor to-day here you must not; come again when you may.

Antipholus of E. What art thou that keep'st me out from the house I owe?

Dromio of S. [*Within*] The porter for this time, sir, and my name is Dromio.

Dromio of E. O villain! thou hast stolen both mine office and my name.

The one ne'er got me credit, the other mickle blame.

If thou hadst been Dromio to-day in my place,

'Thou wouldst have chang'd thy face for a name or thy name for an ass.

Luce. [*Within*] What a coil is there, Dromio? who are those at the gate?

Dromio of E. Let my master in, Luce.

Luce. [*Within*] Faith, no! he comes too late; And so tell your master.

Dromio of E. O Lord, I must laugh! 50
Have at you with a proverb—Shall I set in my staff?

Luce. [*Within*] Have at you with another; that 's—
When? can you tell?

Dromio of S. [*Within*] If thy name be call'd Luce,—
Luce, thou hast answer'd him well.

Antipholus of E. Do you hear, you minion? you 'll let us in, I hope?

Luce. [*Within*] I thought to have ask'd you.

Dromio of S. [*Within*] And you said no.

Dromio of E. So, come, help! well struck! there was blow
for blow.

Antipholus of E. Thou baggage, let me in.

Luce. [Within] Can you tell for whose sake?

Dromio of E. Master, knock the door hard.

Luce. [Within] Let him knock till it ache.

Antipholus of E. You'll cry for this, minion, if I beat the
door down.

Luce. [Within] What needs all that, and a pair of stocks
in the town? 60

Adriana. [Within] Who is that at the door that keeps all
this noise?

Dromio of S. [Within] By my troth, your town is troubled
with unruly boys.

Antipholus of E. Are you there, wife? you might have
come before.

Adriana. [Within] Your wife, sir knave! go get you from
the door.

Dromio of E. If you went in pain, master, this knave would
go sore.

Angelo. Here is neither cheer, sir, nor welcome; we would
fain have either.

Balthazar. In debating which was best, we shall part with
neither.

Dromio of E. They stand at the door, master; bid them
welcome hither.

Antipholus of E. There is something in the wind, that we
cannot get in.

Dromio of E. You would say so, master, if your garments
were thin. 70

Your cake is warm within; you stand here in the cold:
It would make a man mad as a buck, to be so bought and
sold.

Antipholus of E. Go fetch me something; I'll break ope
the gate.

Dromio of S. [*Within*] Break any breaking here, and I'll break your knave's pate.

Dromio of E. A man may break a word with you, sir, and words are but wind.

Dromio of S. [*Within*] It seems thou want'st breaking; out upon thee, hind!

Dromio of E. Here's too much out upon thee! I pray thee, let me in.

Dromio of S. [*Within*] Ay, when fowls have no feathers and fish have no fin.

Antipholus of E. Well, I'll break in; go borrow me a crow.

Dromio of E. A crow without feather? Master, mean you so? 80

For a fish without a fin, there's a fowl without a feather; If a crow help us in, sirrah, we'll pluck a crow together.

Antipholus of E. Go get thee gone; fetch me an iron crow.

Balthazar. Have patience, sir; O, let it not be so! Herein you war against your reputation, And draw within the compass of suspect The unviolated honour of your wife. Once this,—your long experience of her wisdom, Her sober virtue, years, and modesty, Plead on her part some cause to you unknown; 90 And doubt not, sir, but she will well excuse Why at this time the doors are made against you. Be rul'd by me: depart in patience, And let us to the Tiger all to dinner; And about evening come yourself alone To know the reason of this strange restraint. If by strong hand you offer to break in Now in the stirring passage of the day, A vulgar comment will be made of it, And that supposed by the common rout 100

Against your yet ungalled estimation,
 That may with foul intrusion enter in,
 And dwell upon your grave when you are dead;
 For slander lives upon succession,
 For ever hous'd where it gets possession.

Antipholus of E. You have prevail'd; I will depart in
 quiet,

And, in despite of mirth, mean to be merry.
 I know a wench of excellent discourse,
 Pretty and witty, wild and yet, too, gentle;
 There will we dine. This woman that I mean, 110
 My wife—but, I protest, without desert—
 Hath oftentimes upbraided me withal;
 To her will we to dinner.—[*To Angelo*] Get you home
 And fetch the chain; by this I know 't is made.
 Bring it, I pray you, to the Porpentine;
 For there 's the house. That chain will I bestow—
 Be it for nothing but to spite my wife—
 Upon mine hostess there. Good sir, make haste.
 Since mine own doors refuse to entertain me,
 I 'll knock elsewhere, to see if they 'll disdain me. 120

Angelo. I 'll meet you at that place some hour hence.

Antipholus of E. Do so. This jest shall cost me some ex-
 pense. [*Exeunt.*]

SCENE II. *The Same.*

Enter LUCIANA and ANTIPHOLUS OF SYRACUSE.

Luciana. And may it be that you have quite forgot
 A husband's office? shall, Antipholus,
 Even in the spring of love, thy love-springs rot?
 Shall love, in building, grow so ruinous?
 If you did wed my sister for her wealth,
 Then for her wealth's sake use her with more kindness:
 Or if you like elsewhere, do it by stealth;
 Muffle your false love with some show of blindness.

Let not my sister read it in your eye ;
 Be not thy tongue thy own shame's orator ; 10
 Look sweet, speak fair, become disloyalty ;
 Apparel vice like virtue's harbinger ;
 Bear a fair presence, though your heart be tainted ;
 Teach sin the carriage of a holy saint ;
 Be secret-false : what need she be acquainted ?
 What simple thief brags of his own attainment ?
 'T is double wrong, to truant with your bed,
 And let her read it in thy looks at board :
 Shame hath a bastard fame, well managed ;
 Ill deeds are doubled with an evil word. 20
 Alas, poor women ! make us but believe,
 Being compact of credit, that you love us ;
 Though others have the arm, show us the sleeve ;
 We in your motion turn, and you may move us.
 Then, gentle brother, get you in again ;
 Comfort my sister, cheer her, call her wife :
 'T is holy sport to be a little vain,
 When the sweet breath of flattery conquers strife.
Antipholus of S. Sweet mistress,—what your name is else,
 I know not,
 Nor by what wonder you do hit of mine,— 30
 Less in your knowledge and your grace you show not
 Than our earth's wonder, more than earth divine.
 Teach me, dear creature, how to think and speak ;
 Lay open to my earthy-gross conceit,
 Smother'd in errors, feeble, shallow, weak,
 The folded meaning of your words' deceit.
 Against my soul's pure truth why labour you
 To make it wander in an unknown field ?
 Are you a god ? would you create me new ?
 Transform me then, and to your power I 'll yield. 40
 But if that I am I, then well I know
 Your weeping sister is no wife of mine,

Nor to her bed no homage do I owe ;
 Far more, far more to you do I decline.
 O, train me not, sweet mermaid, with thy note,
 To drown me in thy sister's flood of tears.
 Sing, siren, for thyself and I will dote ;
 Spread o'er the silver waves thy golden hairs,
 And as a bed I'll take them and there lie,
 And in that glorious supposition think 50
 He gains by death that hath such means to die :
 Let Love, being light, be drowned if she sink !
Luciana. What, are you mad, that you do reason so ?
Antipholus of S. Not mad, but mated ; how, I do not know.
Luciana. It is a fault that springeth from your eye.
Antipholus of S. For gazing on your beams, fair sun, be-
 ing by.
Luciana. Gaze where you should, and that will clear your
 sight.
Antipholus of S. As good to wink, sweet love, as look on
 night.
Luciana. Why call you me love ? call my sister so.
Antipholus of S. Thy sister's sister.
Luciana. That's my sister.
Antipholus of S. No ;
 It is thyself, mine own self's better part, 61
 Mine eye's clear eye, my dear heart's dearer heart,
 My food, my fortune, and my sweet hope's aim,
 My sole earth's heaven, and my heaven's claim.
Luciana. All this my sister is, or else should be.
Antipholus of S. Call thyself sister, sweet, for I aim thee.
 Thee will I love and with thee lead my life ;
 Thou hast no husband yet, nor I no wife.
 Give me thy hand.
Luciana. O, soft, sir ! hold you still ;
 I'll fetch my sister, to get her good will. [Exit.

Enter DROMIO OF SYRACUSE.

Antipholus of S. Why, how now, Dromio! where runn'st thou so fast? 72

Dromio of S. Do you know me, sir? am I Dromio? am I your man? am I myself?

Antipholus of S. Thou art Dromio, thou art my man, thou art thyself.

Dromio of S. I am an ass, I am a woman's man, and besides myself.

Antipholus of S. What woman's man? and how besides thyself? 80

Dromio of S. Marry, sir, besides myself, I am due to a woman; one that claims me, one that haunts me, one that will have me.

Antipholus of S. What claim lays she to thee?

Dromio of S. Marry, sir, such a claim as you would lay to your horse; and she would have me as a beast: not that; I being a beast, she would have me, but that she, being a very beastly creature, lays claim to me.

Antipholus of S. What is she? 89

Dromio of S. A very reverent body; ay, such a one as a man may not speak of without he say sir-reverence. I have but lean luck in the match, and yet is she a wondrous fat marriage.

Antipholus of S. How dost thou mean a fat marriage?

Dromio of S. Marry, sir, she's the kitchen wench and all grease; and I know not what use to put her to but to make a lamp of her and run from her by her own light. I warrant, her rags and the tallow in them will burn a Poland winter; if she lives till doomsday, she'll burn a week longer than the whole world. 101

Antipholus of S. What complexion is she of?

Dromio of S. Swart, like my shoe, but her face nothing like

so clean kept: for why, she sweats; a man may go over shoes in the grime of it.

Antipholus of S. That 's a fault that water will mend.

Dromio of S. No, sir, 't is in grain; Noah's flood could not do it.

Antipholus of S. What 's her name?

Dromio of S. Nell, sir; but her name and three quarters, that 's an ell and three quarters, will not measure her from hip to hip. 112

Antipholus of S. Then she bears some breadth?

Dromio of S. No longer from head to foot than from hip to hip: she is spherical, like a globe; I could find out countries in her.

Antipholus of S. In what part of her body stands Scotland?

Dromio of S. I found it by the barrenness; hard in the palm of the hand.

Antipholus of S. Where France? 120

Dromio of S. In her forehead; armed and reverted, making war against her heir.

Antipholus of S. Where England?

Dromio of S. I looked for the chalky cliffs, but I could find no whiteness in them; but I guess it stood in her chin, by the salt rheum that ran between France and it.

Antipholus of S. Where Spain?

Dromio of S. Faith, I saw it not; but I felt it hot in her breath.

Antipholus of S. Where America, the Indies? 130

Dromio of S. O, sir, upon her nose, all o'er embellished with rubies, carbuncles, sapphires, declining their rich aspect to the hot breath of Spain, who sent whole armadoes of caracks to be ballast at her nose.

Antipholus of S. Where stood Belgia, the Netherlands?

Dromio of S. O, sir, I did not look so low. To conclude, this drudge, or diviner, laid claim to me; called me Dromio; swore I was assured to her; told me what privy marks I had

about me, as, the mark of my shoulder, the mole in my neck,
the great wart on my left arm, that I amazed ran from her
as a witch: 141

And, I think, if my breast had not been made of faith and
my heart of steel,
She had transform'd me to a curtal dog and made me turn
i' the wheel.

Antipholus of S. Go hie thee presently post to the road.
An if the wind blow any way from shore,
I will not harbour in this town to-night.
If any bark put forth, come to the mart,
Where I will walk till thou return to me.
If every one knows us and we know none,
'T is time, I think, to trudge, pack, and be gone. 150

Dromio of S. As from a bear a man would run for life,
So fly I from her that would be my wife. [Exit.]

Antipholus of S. There 's none but witches do inhabit
here;

And therefore 't is high time that I were hence.
She that doth call me husband, even my soul
Doth for a wife abhor. But her fair sister,
Possess'd with such a gentle sovereign grace,
Of such enchanting presence and discourse,
Hath almost made me traitor to myself;
But, lest myself be guilty to self-wrong, 160
I 'll stop mine ears against the mermaid's song.

Enter ANGELO with the chain.

Angelo. Master Antipholus,—

Antipholus of S. Ay, that 's my name.

Angelo. I know it well, sir. Lo, here is the chain.
I thought to have ta'en you at the Porpentine;
The chain unfinish'd made me stay thus long.

Antipholus of S. What is your will that I shall do with
this?

Angelo. What please yourself, sir; I have made it for you.

Antipholus of S. Made it for me, sir! I bespoke it not.

Angelo. Not once, nor twice, but twenty times you have.

Go home with it and please your wife withal;

17c

And soon at supper-time I'll visit you,

And then receive my money for the chain.

Antipholus of S. I pray you, sir, receive the money now,
For fear you ne'er see chain nor money more.

Angelo. You are a merry man, sir; fare you well. [*Exit.*]

Antipholus of S. What I should think of this, I cannot
tell;

But this I think, there's no man is so vain

That would refuse so fair an offer'd chain.

I see a man here needs not live by shifts,

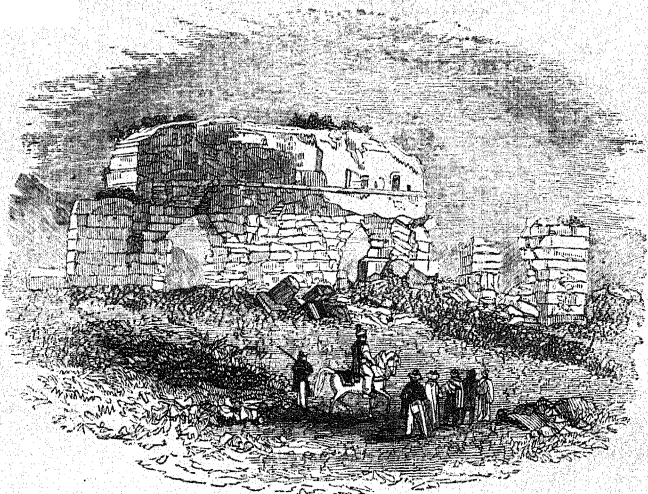
When in the streets he meets such golden gifts.

18c

I'll to the mart and there for Dromio stay;

If any ship put out, then straight away.

[*Exit.*]



RUINS OF THE GYMNASIUM AT EPHEBUS.

ACT IV.

SCENE I. *A Public Place.*

Enter Second Merchant, ANGELO, *and an Officer.*

2 Merchant. You know since Pentecost the sum is due,
And since I have not much importun'd you;
Nor now I had not, but that I am bound
To Persia and want guilders for my voyage.
Therefore make present satisfaction,
Or I 'll attach you by this officer.

Angelo. Even just the sum that I do owe to you
Is growing to me by Antipholus,
And in the instant that I met with you
He had of me a chain; at five o'clock
I shall receive the money for the same.

Pleaseth you walk with me down to his house,
I will discharge my bond and thank you too.

Enter ANTIPHOLUS OF EPHEBUS *and* DROMIO OF EPHEBUS,
from the courtesan's.

Officer. That labour may you save; see where he comes.

Antipholus of E. While I go to the goldsmith's house, go
thou

And buy a rope's end; that will I bestow
Among my wife and her confederates,
For locking me out of my doors by day.
But, soft! I see the goldsmith. Get thee gone;
Buy thou a rope and bring it home to me.

Dromio of E. I buy a thousand pound a year! I buy a ²⁰
rope! [*Exit.*

Antipholus of E. A man is well help up that trusts to you!
I promised your presence and the chain;
But neither chain nor goldsmith came to me.
Belike you thought our love would last too long,
If it were chain'd together, and therefore came not.

Angelo. Saving your merry humour, here 's the note
How much your chain weighs to the utmost carat,
The fineness of the gold, and chargeful fashion,
Which doth amount to three odd ducats more 30
Than I stand debted to this gentleman.
I pray you, see him presently discharg'd,
For he is bound to sea and stays but for it.

Antipholus of E. I am not furnish'd with the present
money;

Besides, I have some business in the town.
Good signior, take the stranger to my house,
And with you take the chain and bid my wife
Disburse the sum on the receipt thereof;
Perchance I will be there as soon as you.

Angelo. Then you will bring the chain to her yourself? 40

Antipholus of E. No; bear it with you, lest I come not time enough.

Angelo. Well, sir, I will. Have you the chain about you?

Antipholus of E. An if I have not, sir, I hope you have; Or else you may return without your money.

Angelo. Nay, come, I pray you, sir, give me the chain; Both wind and tide stays for this gentleman, And I, to blame, have held him here too long.

Antipholus of E. Good Lord! you use this dalliance to excuse

Your breach of promise to the Porpentine.

I should have chid you for not bringing it,

50

But, like a shrew, you first begin to brawl.

2 Merchant. The hour steals on; I pray you, sir, dispatch.

Angelo. You hear how he importunes me;—the chain!

Antipholus of E. Why, give it to my wife, and fetch your money.

Angelo. Come, come, you know I gave it you even now.

Either send the chain or send me by some token.

Antipholus of E. Fie, now you run this humour out of breath.

Come, where 's the chain? I pray you, let me see it.

2 Merchant. My business cannot brook this dalliance.

Good sir, say whether you 'll answer me or no;

60

If not, I 'll leave him to the officer.

Antipholus of E. I answer you! what should I answer you?

Angelo. The money that you owe me for the chain.

Antipholus of E. I owe you none till I receive the chain.

Angelo. You know I gave it you half an hour since.

Antipholus of E. You gave me none; you wrong me much to say so.

Angelo. You wrong me more, sir, in denying it; Consider how it stands upon my credit.

2 Merchant. Well, officer, arrest him at my suit.

Officer. I do, and charge you in the duke's name to obey me. 70

Angelo. This touches me in reputation.

Either consent to pay this sum for me,
Or I attach you by this officer.

Antipholus of E. Consent to pay thee that I never had!
Arrest me, foolish fellow, if thou dar'st.

Angelo. Here is thy fee; arrest him, officer.—
I would not spare my brother in this case,
If he should scorn me so apparently.

Officer. I do arrest you, sir; you hear the suit.

Antipholus of E. I do obey thee till I give thee bail.— 80
But, sirrah, you shall buy this sport as dear
As all the metal in your shop will answer.

Angelo. Sir, sir, I shall have law in Ephesus,
To your notorious shame; I doubt it not.

Enter DROMIO OF SYRACUSE, from the bay.

Dromio of S. Master, there is a bark of Epidamnum
That stays but till her owner comes aboard,
And then she bears away. Our fraughtage, sir,
I have convey'd aboard, and I have bought
The oil, the balsamum, and aqua-vitæ.
The ship is in her trim; the merry wind 90
Blows fair from land: they stay for nought at all
But for their owner, master, and yourself.

Antipholus of E. How now! a madman! Why, thou peev-
ish sheep,
What ship of Epidamnum stays for me?

Dromio of S. A ship you sent me to, to hire waftage.

Antipholus of E. Thou drunken slave, I sent thee for a
rope,

And told thee to what purpose and what end.

Dromio of S. You sent me for a rope's end as soon;
You sent me to the bay, sir, for a bark.

Antipholus of E. I will debate this matter at more leisure,
 And teach your ears to list me with more heed. 101
 To Adriana, villain, hie thee straight;
 Give her this key, and tell her, in the desk
 That 's cover'd o'er with Turkish tapestry
 There is a purse of ducats; let her send it.
 Tell her I am arrested in the street,
 And that shall bail me. Hie thee, slave, be gone!—
 On, officer, to prison till it come.

[*Exeunt 2 Merchant, Angelo, Officer, and Antipholus of E.*
Dromio of S. To Adriana! that is where we din'd,
 Where Dowsabel did claim me for her husband; 110
 She is too big, I hope, for me to compass.
 Thither I must, although against my will,
 For servants must their masters' minds fulfil. [Exit.]

SCENE II. *The House of Antipholus of Ephesus.*

Enter ADRIANA and LUCIANA.

Adriana. Ah, Luciana, did he tempt thee so?
 Mightst thou perceive austerely in his eye
 That he did plead in earnest? yea or no?
 Look'd he or red or pale, or sad or merrily?
 What observation mad'st thou in this case
 Of his heart's meteors tilting in his face?

Luciana. First he denied you had in him no right.

Adriana. He meant he did me none; the more my spite.

Luciana. Then swore he that he was a stranger here.

Adriana. And true he swore, though yet forsworn he were.

Luciana. Then pleaded I for you.

Adriana. And what said he? 11

Luciana. That love I begg'd for you he begg'd of me.

Adriana. With what persuasion did he tempt thy love?

Luciana. With words that in an honest suit might move.
 First he did praise my beauty, then my speech.

Adriana. Didst speak him fair?

Luciana.

Have patience, I beseech.

Adriana. I cannot, nor I will not, hold me still;
My tongue, though not my heart, shall have his will.
He is deformed, crooked, old and sere,
Ill-fac'd, worse bodied, shapeless everywhere;
Vicious, ungentle, foolish, blunt, unkind,
Stigmatical in making, worse in mind.

Luciana. Who would be jealous then of such a one?
No evil lost is wail'd when it is gone.

Adriana. Ah, but I think him better than I say,
And yet would herein others' eyes were worse.
Far from her nest the lapwing cries away;
My heart prays for him, though my tongue do curse.

Enter DROMIO OF SYRACUSE.

Dromio of S. Here! go; the desk, the purse! sweet now,
make haste.

Luciana. How hast thou lost thy breath?

Dromio of S.

By running fast.

Adriana. Where is thy master, Dromio? is he well? ³¹

Dromio of S. No, he 's in Tartar limbo, worse than hell.

A devil in an everlasting garment hath him;
One whose hard heart is button'd up with steel;
A fiend, a fairy, pitiless and rough;
A wolf, nay, worse, a fellow all in buff;
A back-friend, a shoulder-clapper, one that countermands
The passages of alleys, creeks, and narrow lands;
A hound that runs counter and yet draws dry-foot well;
One that before the judgment carries poor souls to hell. ⁴⁰

Adriana. Why, man, what is the matter?

Dromio of S. I do not know the matter; he is 'rested on
the case.

Adriana. What, is he arrested? Tell me at whose suit.

Dromio of S. I know not at whose suit he is arrested well;

But he's in a suit of buff which 'rested him, that can I tell.
Will you send him, mistress, redemption, the money in his
desk?

Adriana. Go fetch it, sister.—[*Exit Luciana.*] This I
wonder at,

That he, unknown to me, should be in debt.—
Tell me, was he arrested on a band?

Dromio of S. Not on a band, but on a stronger thing;
A chain, a chain! Do you not hear it ring? 51

Adriana. What, the chain?

Dromio of S. No, no, the bell. 'T is time that I were gone;
It was two ere I left him, and now the clock strikes one.

Adriana. The hours come back! that did I never hear.

Dromio of S. O, yes; if any hour meet a sergeant, a' turns
back for very fear.

Adriana. As if Time were in debt! how fondly dost thou
reason!

Dromio of S. Time is a very bankrupt, and owes more
than he's worth to season.

Nay, he's a thief too; have you not heard men say,
That Time comes stealing on by night and day? 60

If Time be in debt and theft, and a sergeant in the way,
Hath he not reason to turn back an hour in a day?

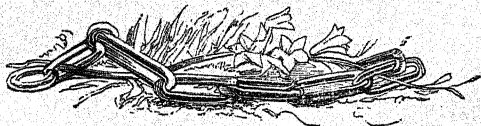
Re-enter LUCIANA with a purse.

Adriana. Go, Dromio; there's the money, bear it straight,
And bring thy master home immediately.—

Come, sister; I am press'd down with conceit—

Conceit, my comfort and my injury.

[*Exeunt.*]



SCENE III. *A Public Place.**Enter* ANTIPHOLUS OF SYRACUSE.

Antipholus of S. There 's not a man I meet but doth salute me

As if I were their well-acquainted friend ;
 And every one doth call me by my name.
 Some tender money to me, some invite me ;
 Some other give me thanks for kindnesses ;
 Some offer me commodities to buy.
 Even now a tailor call'd me in his shop
 And show'd me silks that he had bought for me,
 And therewithal took measure of my body.
 Sure, these are but imaginary wiles,
 And Lapland sorcerers inhabit here.

10

Enter DROMIO OF SYRACUSE.

Dromio of S. Master, here 's the gold you sent me for.
 What, have you got the picture of old Adam new-apparelled ?

Antipholus of S. What gold is this ? what Adam dost thou mean ?

Dromio of S. Not that Adam that kept the Paradise, but that Adam that keeps the prison ; he that goes in the calf's skin that was killed for the Prodigal ; he that came behind you, sir, like an evil angel, and bid you forsake your liberty.

Antipholus of S. I understand thee not.

19

Dromio of S. No ? why, 't is a plain case : he that went, like a bass-viol, in a case of leather ; the man, sir, that, when gentlemen are tired, gives them a bob and 'rests them ; he, sir, that takes pity on decayed men and gives them suits of durance ; he that sets up his rest to do more exploits with his mace than a morris-pike.

Antipholus of S. What, thou meanest an officer ?

Dromio of S. Ay, sir, the sergeant of the band ; he that

brings any man to answer it that breaks his band; one that thinks a man always going to bed, and says 'God give you good rest!'

Antipholus of S. Well, sir, there rest in your foolery. Is there any ship puts forth to-night? may we be gone? ³⁰

Dromio of S. Why, sir, I brought you word an hour since that the bark Expedition put forth to-night; and then were you hindered by the sergeant to tarry for the hoy Delay. Here are the angels that you sent for to deliver you.

Antipholus of S. The fellow is distract, and so am I; And here we wander in illusions. Some blessed power deliver us from hence!

Enter a Courtesan.

Courtesan. Well met, well met, Master Antipholus. ⁴⁰
I see, sir, you have found the goldsmith now;
Is that the chain you promis'd me to-day?

Antipholus of S. Satan, avoid! I charge thee, tempt me not.

Dromio of S. Master, is this Mistress Satan?

Antipholus of S. It is the devil.

Dromio of S. Nay, she is worse, she is the devil's dam, and here she comes in the habit of a light wench: and thereof comes that the wenches say 'God damn me;' that's as much as to say 'God make me a light wench.' It is written, they appear to men like angels of light: light is an effect of fire, and fire will burn; ergo, light wenches will burn. Come not near her. ⁵²

Courtesan. Your man and you are marvellous merry, sir. Will you go with me? We'll mend our dinner here.

Dromio of S. Master, if you do, expect spoon-meat, and bespeak a long spoon.

Antipholus of S. Why, Dromio?

Dromio of S. Marry, he must have a long spoon that must eat with the devil.

Antipholus of S. Avoid, thou fiend! what tell'st thou me
of supping? 60

Thou art, as you are all, a sorceress;
I conjure thee to leave me and be gone.

Courtesan. Give me the ring of mine you had at dinner,
Or, for my diamond, the chain you promis'd,
And I'll be gone, sir, and not trouble you.

Dromio of S. Some devils ask but the parings of one's nail,
A rush, a hair, a drop of blood, a pin,
A nut, a cherry-stone;

But she, more covetous, would have a chain.
Master, be wise; an if you give it her, 70
The devil will shake her chain and fright us with it.

Courtesan. I pray you, sir, my ring, or else the chain;
I hope you do not mean to cheat me so.

Antipholus of S. Avaunt, thou witch!—Come, Dromio, let
us go.

Dromio of S. Fly pride, says the peacock; mistress, that
you know. [*Exeunt Antipholus and Dromio of S.*]

Courtesan. Now, out of doubt Antipholus is mad,
Else would he never so demean himself.
A ring he hath of mine worth forty ducats,
And for the same he promis'd me a chain;
Both one and other he denies me now. 80

The reason that I gather he is mad,
Besides this present instance of his rage,
Is a mad tale he told to-day at dinner,
Of his own doors being shut against his entrance.
Belike his wife, acquainted with his fits,
On purpose shut the doors against his way.
My way is now to hie home to his house,
And tell his wife that, being lunatic,
He rush'd into my house and took perforce
My ring away. This course I fittest choose,
For forty ducats is too much to lose. 90

[*Exit.*]

SCENE IV. *A Street.*

Enter ANTIPHOLUS OF EPHEBUS *and the Officer.*

Antipholus of E. Fear me not, man; I will not break away;
I'll give thee, ere I leave thee, so much money,
To warrant thee, as I am 'rested for.
My wife is in a wayward mood to-day,
And will not lightly trust the messenger.
That I should be attach'd in Ephesus,
I tell you, 't will sound harshly in her ears.

Enter DROMIO OF EPHEBUS *with a rope's-end.*

Here comes my man; I think he brings the money.—
How now, sir! have you that I sent you for?

Dromio of E. Here's that, I warrant you, will pay them all.

Antipholus of E. But where's the money? 11

Dromio of E. Why, sir, I gave the money for the rope.

Antipholus of E. Five hundred ducats, villain, for a rope?

Dromio of E. I'll serve you, sir, five hundred at the rate.

Antipholus of E. To what end did I bid thee hie thee home?

Dromio of E. To a rope's-end, sir; and to that end am I returned.

Antipholus of E. And to that end, sir, I will welcome you.
[*Beating him.*]

Officer. Good sir, be patient.

Dromio of E. Nay, 't is for me to be patient; I am in adversity. 21

Officer. Good now, hold thy tongue.

Dromio of E. Nay, rather persuade him to hold his hands.

Antipholus of E. Thou whoreson, senseless villain!

Dromio of E. I would I were senseless, sir, that I might not feel your blows.

Antipholus of E. Thou art sensible in nothing but blows, and so is an ass.

Dromio of E. I am an ass, indeed; you may prove it by my long ears. I have served him from the hour of my nativity to this instant, and have nothing at his hands for my service but blows. When I am cold, he heats me with beating; when I am warm, he cools me with beating: I am waked with it when I sleep, raised with it when I sit, driven out of doors with it when I go from home, welcomed home with it when I return: nay, I bear it on my shoulders, as a beggar wont her brat; and, I think, when he hath lamed me, I shall beg with it from door to door. 38

Antipholus of E. Come, go along; my wife is coming yonder.

Enter ADRIANA, LUCIANA, the Courtesan, and PINCH.

Dromio of E. Mistress, respice finem, respect your end; or rather, the prophecy like the parrot, beware the rope's-end.

Antipholus of E. Wilt thou still talk? [Beating him.]

Courtesan. How say you now? is not your husband mad?

Adriana. His incivility confirms no less.

Good Doctor Pinch, you are a conjurer;

Establish him in his true sense again,

And I will please you what you will demand.

Luciana. Alas, how fiery and how sharp he looks!

Courtesan. Mark how he trembles in his ecstasy!

Pinch. Give me your hand, and let me feel your pulse. 50

Antipholus of E. There is my hand, and let it feel your ear.

[Striking him.]

Pinch. I charge thee, Satan, hous'd within this man,

To yield possession to my holy prayers,

And to thy state of darkness hie thee straight;

I conjure thee by all the saints in heaven!

Antipholus of E. Peace, doting wizard, peace! I am not mad.

Adriana. O, that thou wert not, poor distressed soul!

Antipholus of E. You minion, you, are these your customers?

Did this companion with the saffron face
 Revel and feast it at my house to-day, 60
 Whilst upon me the guilty doors were shut
 And I denied to enter in my house?

Adriana. O husband, God doth know you din'd at home;
 Where would you had remain'd until this time,
 Free from these slanders and this open shame!

Antipholus of E. Din'd at home!—Thou villain, what say'st
 thou?

Dromio of E. Sir, sooth to say, you did not dine at home.

Antipholus of E. Were not my doors lock'd up and I shut
 out?

Dromio of E. Perdy, your doors were lock'd and you shut
 out. 69

Antipholus of E. And did not she herself revile me there?

Dromio of E. Sans fable, she herself revil'd you there.

Antipholus of E. Did not her kitchen-maid rail, taunt, and
 scorn me?

Dromio of E. Certes, she did; the kitchen-vestal scorn'd
 you.

Antipholus of E. And did not I in rage depart from thence?

Dromio of E. In verity you did; my bones bear witness,
 That since have felt the vigour of his rage.

Adriana. Is 't good to soothe him in these contraries?

Pinch. It is no shame; the fellow finds his vein,
 And yielding to him humours well his frenzy.

Antipholus of E. Thou hast suborn'd the goldsmith to arrest
 me. 80

Adriana. Alas, I sent you money to redeem you,
 By Dromio here, who came in haste for it.

Dromio of E. Money by me! heart and good-will you
 might;—

But surely, master, not a rag of money.

Antipholus of E. Went'st not thou to her for a purse of
 ducats?



Adriana. He came to me and I deliver'd it.

Luciana. And I am witness with her that she did.

Dromio of E. God and the rope-maker bear me witness
That I was sent for nothing but a rope!

Pinch. Mistress, both man and master is possess'd; 90
I know it by their pale and deadly looks.
They must be bound and laid in some dark room.

Antipholus of E. Say, wherefore didst thou lock me forth
to-day?—

And why dost thou deny the bag of gold?

Adriana. I did not, gentle husband, lock thee forth.

Dromio of E. And, gentle master, I receiv'd no gold;
But I confess, sir, that we were lock'd out.

Adriana. Dissembling villain, thou speak'st false in both.

Antipholus of E. Dissembling harlot, thou art false in
all,

And art confederate with a damned pack 100
To make a loathsome abject scorn of me;
But with these nails I'll pluck out these false eyes
That would behold in me this shameful sport.

Enter three or four, and offer to bind him. He strives.

Adriana. O, bind him, bind him! let him not come near
me.

Pinch. More company! The fiend is strong within him.

Luciana. Ay me, poor man, how pale and wan he looks!

Antipholus of E. What, will you murder me?—Thou gaol-
er, thou,

I am thy prisoner; wilt thou suffer them
To make a rescue?

Officer. Masters, let him go;

He is my prisoner, and you shall not have him. 110

Pinch. Go bind this man, for he is frantic too.

[*They offer to bind Dromio of E.*

Adriana. What wilt thou do, thou peevish officer?

Hast thou delight to see a wretched man
Do outrage and displeasure to himself?

Officer. He is my prisoner; if I let him go,
The debt he owes will be requir'd of me.

Adriana. I will discharge thee ere I go from thee.
Bear me forthwith unto his creditor,
And, knowing how the debt grows, I will pay it.—
Good master doctor, see him safe convey'd
Home to my house.—O most unhappy day!

120

Antipholus of E. O most unhappy strumpet!

Dromio of E. Master, I am here enter'd in bond for you.

Antipholus of E. Out on thee, villain! wherefore dost thou
mad me?

Dromio of E. Will you be bound for nothing? be mad,
good master; cry 'The devil!'

Luciana. God help, poor souls, how idly do they talk!

Adriana. Go bear him hence.—Sister, go you with me.—

[*Exeunt all but Adriana, Luciana, Officer,
and Courtesan.*]

Say now, whose suit is he arrested at?

Officer. One Angelo, a goldsmith; do you know him? 130

Adriana. I know the man. What is the sum he owes?

Officer. Two hundred ducats.

Adriana. Say, how grows it due?

Officer. Due for a chain your husband had of him.

Adriana. He did bespeak a chain for me, but had it
not.

Courtesan. Whenas your husband all in rage to-day
Came to my house and took away my ring—
The ring I saw upon his finger now—
Straight after did I meet him with a chain.

Adriana. It may be so, but I did never see it.—
Come, gaoler, bring me where the goldsmith is;
I long to know the truth hereof at large.

140

Enter ANTIPHOLUS OF SYRACUSE *with his rapier drawn, and*
DROMIO OF SYRACUSE.

Luciana. God, for thy mercy! they are loose again.

Adriana. And come with naked swords.

Let's call more help to have them bound again.

Officer. Away! they'll kill us.

[*Exeunt all but Antipholus of S. and Dromio of S.*

Antipholus of S. I see these witches are afraid of swords.

Dromio of S. She that would be your wife now ran from you.

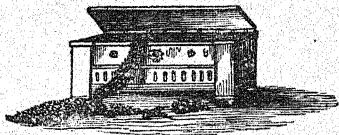
Antipholus of S. Come to the Centaur; fetch our stuff from thence:

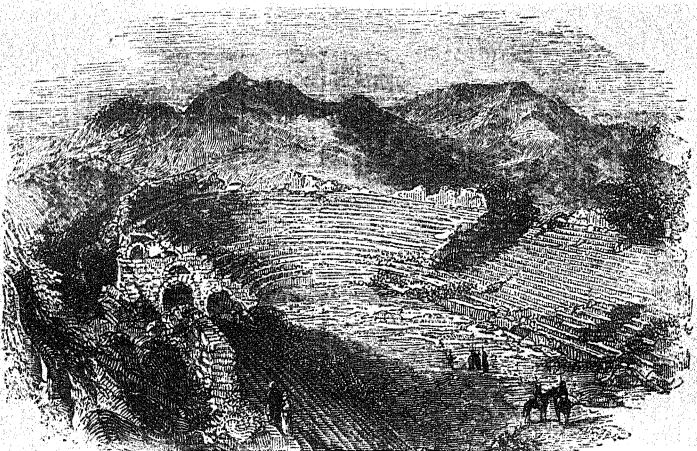
I long that we were safe and sound aboard.

149

Dromio of S. Faith, stay here this night; they will surely do us no harm: you saw they speak us fair, give us gold. Methinks they are such a gentle nation that, but for the mountain of mad flesh that claims marriage of me, I could find in my heart to stay here still and turn witch.

Antipholus of S. I will not stay to-night for all the town; Therefore away, to get our stuff aboard.

[*Exeunt.*



REMAINS OF THE AMPHITHEATRE AT EPHEBUS.

ACT V.

SCENE I. *A Street before a Priory.*

Enter Second Merchant and ANGELO.

Angelo. I am sorry, sir, that I have hinder'd you ;
But, I protest, he had the chain of me,
Though most dishonestly he doth deny it.

2 Merchant. How is the man esteem'd here in the city ?

Angelo. Of very reverend reputation, sir,
Of credit infinite, highly below'd,
Second to none that lives here in the city ;
His word might bear my wealth at any time.

2 Merchant. Speak softly ; yonder, as I think, he walks.

Enter ANTIPHOLUS OF SYRACUSE and DROMIO OF SYRACUSE.

Angelo. 'T is so ; and that self chain about his neck
Which he forswore most monstrously to have.

Good sir, draw near to me, I'll speak to him.—
 Signior Antipholus, I wonder much
 That you would put me to this shame and trouble,
 And, not without some scandal to yourself,
 With circumstance and oaths so to deny
 This chain which now you wear so openly.
 Beside the charge, the shame, imprisonment,
 You have done wrong to this my honest friend,
 Who, but for staying on our controversy,
 Had hoisted sail and put to sea to-day.

This chain you had of me; can you deny it?

Antipholus of S. I think I had; I never did deny it.

2 Merchant. Yes, that you did, sir, and forswore it too.

Antipholus of S. Who heard me to deny it or forswear it?

2 Merchant. These ears of mine, thou know'st, did hear thee.

Fie on thee, wretch! 't is pity that thou liv'st
 To walk where any honest men resort.

Antipholus of S. Thou art a villain to impeach me thus;
 I'll prove mine honour and mine honesty
 Against thee presently, if thou dar'st stand.

2 Merchant. I dare, and do defy thee for a villain.

[*They draw.*]

Enter ADRIANA, LUCIANA, the Courtesan, and others.

Adriana. Hold, hurt him not, for God's sake! he is mad.—
 Some get within him, take his sword away.
 Bind Dromio too, and bear them to my house.

Dromio of S. Run, master, run; for God's sake, take a
 house!

This is some priory. In, or we are spoil'd!

[*Excunt Antipholus of S. and Dromio of S. to the Priory.*]

Enter the Lady Abbess.

Abbess. Be quiet, people. Wherefore throng you hither?

Alriana. To fetch my poor distracted husband hence.
 Let us come in, that we may bind him fast 40
 And bear him home for his recovery.

Angelo. I knew he was not in his perfect wits.

2 Merchant. I am sorry now that I did draw on him.

Abbess. How long hath this possession held the man?

Adriana. This week he hath been heavy, sour, sad,
 And much different from the man he was;
 But till this afternoon his passion
 Ne'er brake into extremity of rage.

Abbess. Hath he not lost much wealth by wrack of sea?
 Buried some dear friend? Hath not else his eye 50
 Stray'd his affection in unlawful love?

A sin prevailing much in youthful men,
 Who give their eyes the liberty of gazing.
 Which of these sorrows is he subject to?

Adriana. To none of these, except it be the last;
 Namely, some love that drew him oft from home.

Abbess. You should for that have reprehended him.

Adriana. Why, so I did.

Abbess. Ay, but not rough enough.

Adriana. As roughly as my modesty would let me.

Abbess. Haply, in private.

Adriana. And in assemblies too. 60

Abbess. Ay, but not enough.

Adriana. It was the copy of our conference :

In bed he slept not for my urging it;
 At board he fed not for my urging it;
 Alone, it was the subject of my theme;
 In company I often glanced it;
 Still did I tell him it was vile and bad.

Abbess. And thereof came it that the man was mad.
 The venom clamours of a jealous woman
 Poisons more deadly than a mad dog's tooth. 70
 It seems his sleeps were hinder'd by thy railing,

And thereof comes it that his head is light.
 Thou say'st his meat was sauc'd with thy upbraidings :
 Unquiet meals make ill digestions ;
 Thereof the raging fire of fever bred ;
 And what 's a fever but a fit of madness?
 Thou say'st his sports were hinder'd by thy brawls :
 Sweet recreation barr'd, what doth ensue
 But moody and dull melancholy,
 Kinsman to grim and comfortless despair,
 And at her heels a huge infectious troop
 Of pale distemperatures and foes to life?
 In food, in sport, and life-preserving rest
 To be disturb'd, would mad or man or beast.
 The consequence is then thy jealous fits
 Have scar'd thy husband from the use of wits.

80

Luciana. She never reprehended him but mildly,
 When he demean'd himself rough, rude, and wildly.—
 Why bear you these rebukes and answer not?

Adriana. She did betray me to my own reproof.—
 Good people, enter and lay hold on him.

90

Abbess. No, not a creature enters in my house.

Adriana. Then let your servants bring my husband forth.

Abbess. Neither ; he took this place for sanctuary,
 And it shall privilege him from your hands
 Till I have brought him to his wits again,
 Or lose my labour in assaying it.

Adriana. I will attend my husband, be his nurse,
 Diet his sickness, for it is my office,
 And will have no attorney but myself ;
 And therefore let me have him home with me.

100

Abbess. Be patient ; for I will not let him stir
 Till I have us'd the approved means I have,
 With wholesome syrups, drugs, and holy prayers,
 To make of him a formal man again.
 It is a branch and parcel of mine oath,

A charitable duty of my order.

Therefore depart and leave him here with me.

Adriana. I will not hence and leave my husband here;

And ill it doth beseem your holiness

110

To separate the husband and the wife.

Abdess. Be quiet and depart; thou shalt not have him.

[*Exit.*]

Luciana. Complain unto the duke of this indignity.

Adriana. Come, go; I will fall prostrate at his feet,

And never rise until my tears and prayers

Have won his grace to come in person hither

And take perforce my husband from the abbess.

2 Merchant. By this, I think, the dial points at five.

Anon, I 'm sure, the duke himself in person

Comes this way to the melancholy vale,

120

The place of death and sorry execution,

Behind the ditches of the abbey here.

Angelo. Upon what cause?

2 Merchant. To see a reverend Syracusian merchant,

Who put unluckily into this bay

Against the laws and statutes of this town,

Beheaded publicly for his offence.

Angelo. See where they come; we will behold his death.

Luciana. Kneel to the duke before he pass the abbey.

Enter DUKE, attended; ÆGEON bareheaded; with the Headsman and other Officers.

Duke. Yet once again proclaim it publicly,

130

If any friend will pay the sum for him,

He shall not die; so much we tender him.

Adriana. Justice, most sacred duke, against the abbess!

Duke. She is a virtuous and a reverend lady;

It cannot be that she hath done thee wrong.

Adriana. May it please your grace, Antipholus my husband,
Who I made lord of me and all I had,

At your important letters,—this ill day
 A most outrageous fit of madness took him ;
 That desperately he hurried through the street,—
 With him his bondman, all as mad as he,—
 Doing displeasure to the citizens
 By rushing in their houses, bearing thence
 Rings, jewels, any thing his rage did like.
 Once did I get him bound and sent him home,
 Whilst to take order for the wrongs I went
 That here and there his fury had committed.
 Anon, I wot not by what strong escape,
 He broke from those that had the guard of him,
 And with his mad attendant and himself,
 Each one with ireful passion, with drawn swords,
 Met us again, and madly bent on us
 Chas'd us away, till raising of more aid
 We came again to bind them. Then they fled
 Into this abbey, whither we pursued them ;
 And here the abbess shuts the gates on us,
 And will not suffer us to fetch him out,
 Nor send him forth that we may bear him hence.
 Therefore, most gracious duke, with thy command
 Let him be brought forth and borne hence for help.

149

150

160

Duke. Long since thy husband serv'd me in my wars,
 And I to thee engag'd a prince's word,
 When thou didst make him master of thy bed,
 To do him all the grace and good I could.—
 Go, some of you, knock at the abbey-gate
 And bid the lady abbess come to me.—
 I will determine this before I stir.

Enter a Servant.

Servant. O mistress, mistress, shift and save yourself!
 My master and his man are both broke loose,
 Beaten the maids a-row, and bound the doctor,

170

Whose beard they have sing'd off with brands of fire;
 And ever, as it blaz'd, they threw on him
 Great pails of puddled mire to quench the hair.
 My master preaches patience to him, and the while
 His man with scissors nicks him like a fool;
 And sure, unless you send some present help,
 Between them they will kill the conjurer.

Adriana. Peace, fool! thy master and his man are here,
 And that is false thou dost report to us.

Servant. Mistress, upon my life, I tell you true; 180
 I have not breath'd almost since I did see it.
 He cries for you and vows, if he can take you,
 To scorch your face and to disfigure you.— [*Cry within.*
 Hark, hark! I hear him, mistress; fly, be gone!

Duke. Come, stand by me; fear nothing.—Guard with
 halberds!

Adriana. Ay me, it is my husband!—Witness you,
 That he is borne about invisible.
 Even now we hous'd him in the abbey here;
 And now he 's there, past thought of human reason.

Enter ANTIPHOLUS OF EPHESUS and DROMIO OF EPHESUS.

Antipholus of E. Justice, most gracious duke, O, grant me
 justice! 190

Even for the service that long since I did thee,
 When I bestrid thee in the wars and took
 Deep scars to save thy life; even for the blood
 That then I lost for thee, now grant me justice.

Egeon. Unless the fear of death doth make me dote,
 I see my son Antipholus and Dromio.

Antipholus of E. Justice, sweet prince, against that woman
 there!

She whom thou gav'st to me to be my wife,
 That hath abused and dishonour'd me
 Even in the strength and height of injury!

200

Beyond imagination is the wrong
That she this day hath shameless thrown on me.

Duke. Discover how, and thou shalt find me just.

Antipholus of E. This day, great duke, she shut the doors
upon me,

While she with harlots feasted in my house.

Duke. A grievous fault! Say, woman, didst thou so?

Adriana. No, my good lord; myself, he, and my sister
To-day did dine together. So befall my soul
As this is false he burdens me withal!

Luciana. Ne'er may I look on day, nor sleep on night,
But she tells to your highness simple truth! 211

Angelo. O perjur'd woman! They are both forsworn,
In this the madman justly chargeth them.

Antipholus of E. My liege, I am advised what I say,
Neither disturb'd with the effect of wine,
Nor heady-rash, provok'd with raging ire,
Albeit my wrongs might make one wiser mad.
This woman lock'd me out this day from dinner.

That goldsmith there, were he not pack'd with her,
Could witness it, for he was with me then; 220

Who parted with me to go fetch a chain,
Promising to bring it to the Porpentine,
Where Balthazar and I did dine together.
Our dinner done, and he not coming thither,
I went to seek him; in the street I met him
And in his company that gentleman.

There did this perjur'd goldsmith swear me down

That I this day of him receiv'd the chain,
Which, God he knows, I saw not; for the which

He did arrest me with an officer. 230

I did obey, and sent my peasant home

For certain ducats; he with none return'd.

Then fairly I bespoke the officer

To go in person with me to my house.

By the way we met
 My wife, her sister, and a rabble more
 Of vile confederates. Along with them
 They brought one Pinch, a hungry lean-fac'd villain,
 A mere anatomy, a mountebank,
 A threadbare juggler, and a fortune-teller, 240
 A needy, hollow-eyed, sharp-looking wretch,
 A living dead man; this pernicious slave,
 Forsooth, took on him as a conjurer,
 And, gazing in mine eyes, feeling my pulse,
 And with no face, as 't were, outfacing me,
 Cries out, I was possess'd. Then all together
 They fell upon me, bound me, bore me thence
 And in a dark and dankish vault at home
 There left me and my man, both bound together;
 Till, gnawing with my teeth my bonds in sunder, 250
 I gain'd my freedom and immediately
 Ran hither to your grace; whom I beseech
 To give me ample satisfaction
 For these deep shames and great indignities.

Angelo. My lord, in truth, thus far I witness with him,
 That he din'd not at home, but was lock'd out.

Duke. But had he such a chain of thee or no?

Angelo. He had, my lord; and when he ran in here,
 These people saw the chain about his neck.

2 Merchant. Besides, I will be sworn these ears of mine
 Heard you confess you had the chain of him 261
 After you first forswore it on the mart,
 And thereupon I drew my sword on you;
 And then you fled into this abbey here,
 From whence, I think, you are come by miracle.

Antipholus of E. I never came within these abbey-walls,
 Nor ever didst thou draw thy sword on me;
 I never saw the chain, so help me Heaven!
 And this is false you burden me withal.

Duke. Why, what an intricate impeach is this! 270
 I think you all have drunk of Circe's cup.—
 If here you hous'd him, here he would have been ;
 If he were mad, he would not plead so coldly.—
 You say he din'd at home ; the goldsmith here
 Denies that saying.—Sirrah, what say you?

Dromio of E. Sir, he din'd with her there, at the Porpen-
 tine.

Courtesan. He did, and from my finger snatch'd that ring.
Antipholus of E. 'T is true, my liege ; this ring I had of
 her.

Duke. Saw'st thou him enter at the abbey here?

Courtesan. As sure, my liege, as I do see your grace. 280

Duke. Why, this is strange.—Go call the abbess hither.—
 I think you are all mated or stark mad.

[*Exit one to the Abbess.*]

Ægeon. Most mighty duke, vouchsafe me speak a word.
 Haply I see a friend will save my life
 And pay the sum that may deliver me.

Duke. Speak freely, Syracusian, what thou wilt.

Ægeon. Is not your name, sir, call'd Antipholus?
 And is not that your bondman, Dromio?

Dromio of E. Within this hour I was his bondman, sir,
 But he, I thank him, gnaw'd in two my cords ; 290
 Now am I Dromio and his man unbound.

Ægeon. I am sure you both of you remember me.

Dromio of E. Ourselves we do remember, sir, by you ;
 For lately we were bound, as you are now.
 You are not Pinch's patient, are you, sir?

Ægeon. Why look you strange on me? you know me well.

Antipholus of E. I never saw you in my life till now.

Ægeon. O, grief hath chang'd me since you saw me last,
 And careful hours with time's deformed hand
 Have written strange defeatures in my face ; 300
 But tell me yet, dost thou not know my voice?

Antipholus of E. Neither.

Egeon. Dromio, nor thou?

Dromio of E.

No, trust me, sir, nor I.

Egeon. I am sure thou dost.

Dromio of E. Ay, sir, but I am sure I do not; and whatsoever a man denies, you are now bound to believe him.

Egeon. Not know my voice! O time's extremity,
Hast thou so crack'd and splitted my poor tongue
In seven short years, that here my only son
Knows not my feeble key of untun'd cares? 310
Though now this grained face of mine be hid
In sap-consuming winter's drizzled snow
And all the conduits of my blood froze up,
Yet hath my night of life some memory,
My wasting lamps some fading glimmer left,
My dull deaf ears a little use to hear.
All these old witnesses—I cannot err—
Tell me thou art my son Antipholus.

Antipholus of E. I never saw my father in my life.

Egeon. But seven years since, in Syracuse, boy, 320
Thou know'st we parted; but perhaps, my son,
Thou sham'st to acknowledge me in misery.

Antipholus of E. The duke and all that know me in the
city

Can witness with me that it is not so:

I ne'er saw Syracuse in my life.

Duke. I tell thee, Syracusian, twenty years
Have I been patron to Antipholus,
During which time he ne'er saw Syracuse.
I see thy age and dangers make thee dote. 329

*Re-enter Abbess, with ANTIPHOLUS OF SYRACUSE and DROMIO
OF SYRACUSE.*

Abbess. Most mighty duke, behold a man much wrong'd.
[*All gather to see them.*]

Adriana. I see two husbands, or mine eyes deceive me.

Duke. One of these men is Genius to the other;
And so of these. Which is the natural man,
And which the spirit? who decipher them?

Dromio of S. I, sir, am Dromio; command him away.

Dromio of E. I, sir, am Dromio; pray, let me stay.

Antipholus of S. Ægeon art thou not? or else his ghost?

Dromio of S. O, my old master! who hath bound him
here?

Abbess. Whoever bound him, I will loose his bonds
And gain a husband by his liberty.—

Speak, old Ægeon, if thou be'st the man
That hadst a wife once call'd Æmilia
That bore thee at a burden two fair sons,—
O, if thou be'st the same Ægeon, speak,
And speak unto the same Æmilia!

340

Ægeon. If I dream not, thou art Æmilia;
If thou art she, tell me where is that son
That floated with thee on the fatal raft?

Abbess. By men of Epidamnum he and I
And the twin Dromio all were taken up;
But by and by rude fishermen of Corinth
By force took Dromio and my son from them,
And me they left with those of Epidamnum.
What then became of them I cannot tell;
I to this fortune that you see me in.

350

Duke. Why, here begins his morning story right:
These two Antipholuses, these two so like,
And these two Dromios, one in semblance,—
Besides her urging of her wrack at sea,—
These are the parents to these children,
Which accidentally are met together.—
Antipholus, thou cam'st from Corinth first?

360

Antipholus of S. No, sir, not I; I came from Syracuse.

Duke. Stay, stand apart; I know not which is which.

Antipholus of E. I came from Corinth, my most gracious lord,—

Dromio of E. And I with him.

Antipholus of E. Brought to this town by that most famous warrior,

Duke Menaphon, your most renowned uncle.

Adriana. Which of you two did dine with me to-day?

Antipholus of S. I, gentle mistress.

Adriana. And are not you my husband?

Antipholus of E. No; I say nay to that. 371

Antipholus of S. And so do I; yet did she call me so;

And this fair gentlewoman, her sister here,

Did call me brother.—[*To Luciana*] What I told you then,

I hope I shall have leisure to make good,

If this be not a dream I see and hear.

Angelo. That is the chain, sir, which you had of me.

Antipholus of S. I think it be, sir; I deny it not.

Antipholus of E. And you, sir, for this chain arrested me.

Angelo. I think I did, sir; I deny it not. 380

Adriana. I sent you money, sir, to be your bail,

By Dromio; but I think he brought it not.

Dromio of E. No, none by me.

Antipholus of S. This purse of ducats I receiv'd from you

And Dromio my man did bring them me.

I see we still did meet each other's man,

And I was ta'en for him, and he for me,

And thereupon these errors all arose.

Antipholus of E. These ducats pawn I for my father here.

Duke. It shall not need; thy father hath his life. 390

Courtesan. Sir, I must have that diamond from you.

Antipholus of E. There, take it; and much thanks for my good cheer.

Abess. Renowned duke, vouchsafe to take the pains

To go with us into the abbey here

And hear at large discoursed all our fortunes;—

And all that are assembled in this place,
 That by this sympathized one day's error
 Have suffer'd wrong, go keep us company,
 And we shall make full satisfaction.—
 Thirty-three years have I but gone in travail 400
 Of you, my sons; and till this present hour
 My heavy burthen ne'er delivered.—
 The duke, my husband, and my children both,
 And you the calendars of their nativity,
 Go to a gossips' feast, and go with me;
 After so long grief, such nativity!

Duke. With all my heart, I 'll gossip at this feast.

[*Exeunt all but Antipholus of S., Antipholus of E.,
 Dromio of S., and Dromio of E.*]

Dromio of S. Master, shall I fetch your stuff from ship-board?

Antipholus of E. Dromio, what stuff of mine hast thou embark'd?

Dromio of S. Your goods that lay at host, sir, in the Centaur. 410

Antipholus of S. He speaks to me.—I am your master, Dromio.

Come, go with us; we 'll look to that anon.
 Embrace thy brother there; rejoice with him.

[*Exeunt Antipholus of S. and Antipholus of E.*]

Dromio of S. There is a fat friend at your master's house,

That kitchen'd me for you to-day at dinner;
 She now shall be my sister, not my wife.

Dromio of E. Methinks you are my glass, and not my brother;

I see by you I am a sweet-fac'd youth.
 Will you walk in to see their gossiping?

Dromio of S. Not I, sir; you are my elder. 420

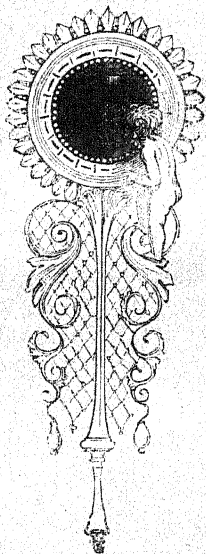
Dromio of E. That 's a question; how shall we try it?

Dromio of S. We 'll draw cuts for the senior; till then
lead thou first.

Dromio of E. Nay, then, thus:
We came into the world like brother and brother;
And now let 's go hand in hand, not one before another.

Exeunt.

G





Sing, siren (iii. z. 47).

NOTES.

ABBREVIATIONS USED IN THE NOTES.

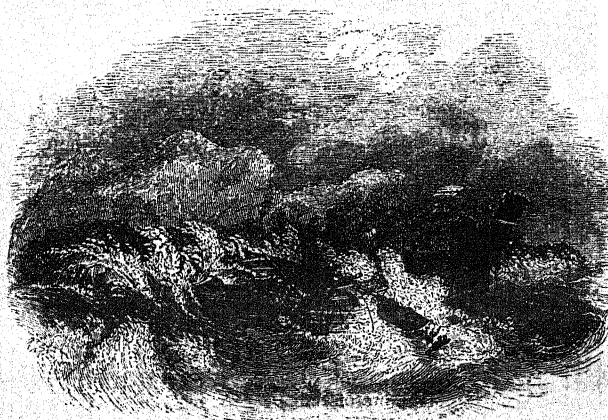
- Abbott (or Gr.), Abbott's *Shakespearean Grammar* (third edition).
 A. S., Anglo-Saxon.
 A. V., Authorized Version of the Bible (1611).
 B. and F., Beaumont and Fletcher.
 B. J., Ben Jonson.
 Camb. ed., "Cambridge edition" of Shakespeare, edited by Clark and Wright.
 Cf. (*confer*), compare.
 Clarke, "Cassell's Illustrated Shakespeare," edited by Charles and Mary Cowden-Clarke (London, n. d.).
 Coll., Collier (second edition).
 Coll. MS., Manuscript Corrections of Second Folio, edited by Collier.
 D., Dyce (second edition).
 H., Hudson ("Harvard" ed.).
 Halliwell, J. O. Halliwell (folio ed. of Shakespeare).
 Id. (*idem*), the same.
 J. H., J. Hunter's ed. of *C. of E.* (London, 1873).
 K., Knight (second edition).
 Nares, *Glossary*, edited by Halliwell and Wright (London, 1859).
 Prol., Prologue.
 S., Shakespeare.
 Schmidt, A. Schmidt's *Shakespeare-Lexicon* (Berlin, 1874).
 Sr., Singer.
 St., Staunton.
 Theo., Theobald.
 V., Verplanck.
 W., R. Grant White.
 Walker, Wm. Sidney Walker's *Critical Examination of the Text of Shakespeare* (London, 1860).
 Warb., Warburton.
 Wh., Webster's Dictionary (revised quarto edition of 1879).
 Worc., Worcester's Dictionary (quarto edition).

The abbreviations of the names of Shakespeare's Plays will be readily understood; as *T. N.* for *Twelfth Night*, *Cor.* for *Coriolanus*, 3 *Hen. VI.* for *The Third Part of King Henry the Sixth*, etc. *P. P.* refers to *The Passionate Pilgrim*; *V. and A.* to *Venus and Adonis*; *L. C.* to *Lover's Complaint*; and *Sonn.* to the *Sonnets*.

When the abbreviation of the name of a play is followed by a reference to *page*, Rolfe's edition of the play is meant.

The numbers of the lines (except for the present play) are those of the "Globe" ed. or of the American reprint of that ed.

NOTES.



We were encounter'd by a mighty rock (i. l. 101).

INTRODUCTION.

MERES'S MENTION OF THE PLAY.—The passage as given in our ed. of *M. N. D.* p. 9 was copied from one of the many reprints in the standard editions of Shakespeare (we do not remember what one), and differs in some little points from the original, of which a lithographic fac-simile appears in Halliwell's notes on the present play. We append it as it reads there, with some of the additional paragraphs :

"As the Greeke tongue is made famous and eloquent by *Homer, Hesiod, Euripedes, Aeschilus, Sophocles, Pindarus, Phocylides* and *Aristophanes*; and the Latine tongue by *Virgill, Ouid, Horace, Silius Italicus, Lucanus, Lucretius, Ausonius* and *Claudianus*: so the English tongue is mightily enriched, and gorgeously inuested in rare ornaments and resplendent habiliments by sir *Philip Sidney, Spencer, Daniel, Drayton, Warner, Shakespeare, Marlowe* and *Chatman*.

As the soule of *Euphorbus* was thought to liue in *Pythagoras*: so the sweete wittie soule of *Quid* liues in mellifluous & hony-tongued *Shakespeare*, witnes his *Venus* and *Adonis*, his *Lucrece*, his sugred Sonnets among his priuate friends, &c.

As *Plautus* and *Seneca* are accounted the best for Comedy and Tragedy among the Latines: so *Shakespeare* among y^e English is the most excellent in both kinds for the stage; for Comedy, witnes his *Gentle of Verona*, his *Errors*, his *Loue labors lost*, his *Loue labours wonne*, his *Midsommers night dreame*, and his *Merchant of Venice*: for Tragedy his *Richard the 2.* *Richard the 3.* *Henry the 4.* *King Iohn*, *Titus Andronicus* and his *Romeo and Iuliet*.

As *Epius Stolo* said, that the Muses would speake with *Plautus* tongue, if they would speak Latin: so I say that the Muses would speak with *Shakespeares* fine filed phrase, if they would speake English.

And as *Horace* saith of his: *Exegi monumentū ære perennius; Regaliq; situ pyramidū altius; Quod non imber edax; Non Aquilo impotens possit diruere; aut innumerabilis annorum series & fuga temporum*: so say I seuerally of sir *Philip Sidney*, *Spencers Daniels*, *Draytons*, *Shakespeares*, and *Warners workes*; . . .

As *Pindarus*, *Anacreon* and *Callimachus* among the Greekes; and *Horace* and *Catullus* among the Latines are the best Lyrick Poets; so in this faculty the best amōg our Poets are *Spencer* (who excelleth in all kinds) *Daniel*, *Drayton*, *Shakespeare*, *Brettō*. . .

As these Tragicke Poets flourished in Greece, *Aeschylus*, *Euripedes*, *Sophocles*, *Alexander Aetolus*, *Achæus Erithriæus*, *Astydamas Atheniensis*, *Apollodoros Tarsensis*, *Nicomachus Phrygius*, *Thespis Atticus*, and *Timon Apolloniates*; and these among the Latines, *Accius*, *M. Attilius*, *Pomponius Secundus* and *Seneca*: so these are our best for Tragedie, the Lorde *Buckhurst*, Doctor *Leg* of Cambridge, Doctor *Edes* of Oxforde, maister *Edward Ferris*, the Authour of the *Mirrour for Magistrates*, *Marlow*, *Peele*, *Watson*, *Kid*, *Shakespeare*, *Drayton*, *Chapman*, *Decker*, and *Beniamin Iohnson*."

PLAUTUS AND SHAKESPEARE.—The original argument of the *Menechmi* is thus translated by Warner (see p. II above):

"Two twinborn sons, a Sicill merchant had,
Menechmus one, and Sosicles the other:
The first his father lost a little lad,
The grandsire named the latter like his brother.
This (grown a man) long travel took to seek
His brother, and to Epidannum came,
Where th' other dwelt enrich'd, and him so like,
That citizens there take him for the same:
Father, wife, neighbours, each mistaking either,
Much pleasant error, ere they meet together."

Knight, after quoting it, remarks: "This argument is almost sufficient to point out the difference between the plots of *Plautus* and of *Shakspeare*. It stands in the place of the beautiful narrative of *Ægeon*, in the first scene of the *Comedy of Errors*. In *Plautus* we have no broken-hearted father bereft of both his sons: he is dead; and the grandfather changes

the name of the one child who remains to him. Shakspeare does not stop to tell us how the twin-brothers bear the same name; nor does he explain the matter any more in the case of the Dromios, whose introduction upon the scene is his own creation. In Plautus, the brother, Menæchmus Sosicles, who remained with the grandsire, comes to Epidamnium, in search of his twin-brother who was stolen, and he is accompanied by his servant *Messenio*; but all the perplexities that are so naturally occasioned by the confusion of the two twin-servants are entirely wanting. The mistakes are carried on by the 'meretrix, uxor, et socer' (softened by Warner into 'father, wife, neighbours'). We have 'Medicus,' the prototype of Doctor Pinch; but the mother of the twins is not found in Plautus. We scarcely need say that the Parasite and the Father-in-law have no place in Shakspeare's comedy. The scene in the Comedy of Errors is changed from Epidamnium to Ephesus; but we have mention of Epidamnium once or twice in the play.

"The Menæchmi opens with the favourite character of the Roman comedy—the Parasite; the scene is at Epidamnium. The Parasite is going to dine with Menæchmus, who comes out from his house, upbraiding his jealous wife. But his wife is not jealous without provocation.

'Hanc modo uxori intus palam surripui; ad scortum fero.'

The Antipholus of Shakspeare does not propose to dine with one 'pretty and wild,' and to bestow 'the chain' upon his hostess, till he has been provoked by having his own doors shut upon him. Our poet has thus preserved some sympathy for his Antipholus, which the Menæchmus of Plautus forfeits upon his first entrance. Menæchmus and the Parasite go to dine with Erotium (meretrix). Those who talk of Shakspeare's anachronisms have never pointed out to us what formidable liberties the translators of Shakspeare's time did not scruple to take with their originals. Menæchmus gives very precise directions for his dinner, after the most approved Roman fashion:

'Jube igitur nobis tribus apud te prandium accurarier,
Atque aliquid scitamentorum de foro obsonarier,
Glandionidem suillam, laridum pernonidem, aut
Sinciput, aut polimenta porcina, aut aliquid ad eum modum.'

This passage W. W. thus interprets: 'Let a good dinner be made for us three. Hark ye, some oysters, a mary-bone pie or two, some artichokes, and potato roots; let our other dishes be as you please.' In reading this bald attempt to transfuse the Roman luxuries into words accommodated to English ideas, we are forcibly reminded how 'rare Ben' dealt with the spirit of antiquity in such matters:

'The tongues of carps, dormice, and camels' heels,
Boil'd in the spirit of sol, and dissolv'd pearl,
Apicius' diet, 'gainst the epilepsy:
And I will eat these broths with spoons of amber
Headed with diamond and carbuncle.
My foot-boy shall eat pheasants, calver'd salmons,
Knots, godwits, lampreys: I myself will have
The beards of barbels serv'd, instead of sallads;
Oii'd mushrooms,' etc. (*Alchemist*, ii. 1).

"The second act in Plautus opens with the landing of Menæchmus Sosicles and Messenio at Epidamnus. The following is Warner's translation of the scene:

Menæchmus. Surely, Messenio, I think seafarers never take so comfortable a joy in any thing as, when they have been long tost and turmoiled in the wide seas, they hap at last to ken land.

Messenio. I'll be sworn, I should not be gladder to see a whole country of mine own, than I have been at such a sight. But I pray, wherefore are we now come to Epidamnus? must we needs go to see every town that we hear of?

Menæchmus. Till I find my brother, all towns are alike to me: I must try in all places.

Messenio. Why then, let 's even as long as we live seek your brother: six years now have we roamed about thus, Istria, Hispania, Massylia, Illyria, all the upper sea, all high Greece, all haven towns in Italy. I think if we had sought a needle all this time we must needs have found it, had it been above ground. It cannot be that he is alive; and to seek a dead man thus among the living, what folly is it?

Menæchmus. Yea, could I but once find any man that could certainly inform me of his death, I were satisfied; otherwise I can never desist seeking: little knowest thou, Messenio, how near my heart it goes.

Messenio. This is washing of a blackamoor. Faith, let 's go home, unless ye mean we should write a story of our travail.

Menæchmus. Sirrah, no more of these saucy speeches. I perceive I must teach you how to serve me, not to rule me.

Messenio. Ay, so, now it appears what it is to be a servant. Well, I must speak my conscience. Do ye hear, sir? Faith, I must tell you one thing, when I look into the lean estate of your purse, and consider advisedly of your decaying stock, I hold it very needful to be drawing homeward, lest in looking your brother, we quite lose ourselves. For this assure yourself, this town, Epidamnus, is a place of outrageous expenses, exceeding in all riot and lasciviousness: and (I hear) as full of ribalds, parasites, drunkards, catchpoles, coney-catchers, and sycophants, as it can hold. Then for courtesans, why here 's the currentest stamp of them in the world. You must not think here to scape with as light-cost as in other places. The very name shows the nature, no man comes hither *sine damno*.

Menæchmus. You say very well indeed: give me my purse into mine own keeping, because I will so be the safer, *sine damno*.'

"Steevens considered that the description of Ephesus in the *Comedy of Errors*,

'They say, this town is full of cozenage,' etc.

was derived from Warner's translation, where 'ribalds, parasites, drunkards, catchpoles, coney-catchers, sycophants, and courtesans,' are found; the *voluptarii*, *potatores*, *sycophanta*, *palpatores*, and *meretrices* of Plautus. But surely the 'jugglers,' 'sorcerers,' 'witches,' of Shakspeare are not these. With his exquisite judgment, he gave Ephesus more characteristic 'liberties of sin.' The cook of the courtesan, in Plautus, first mistakes the wandering brother for the profligate of Epidamnus. Erotium next encounters him, and with *her* he dines; and, leaving her, takes charge of a cloak which the Menæchmus of Epidamnus had given her. In the *Comedy of Errors* the stranger brother dines with the wife of him of Ephesus. The Parasite next meets with the wanderer, and being enraged that the dinner is finished in his absence, resolves to disclose the infidelities of Menæchmus to his jealous wife. The 'errors' proceed, in the maid of Erotium bringing him a chain which she says he had stolen from his wife: he is to cause it to be made heavier and of a newer fashion. The traveller goes his way with the cloak and the chain. The

jealous wife and the Parasite lie in wait for the faithless husband, who the Parasite reports is carrying the cloak to the dyer's; and they fall with their reproaches upon the Menæchmus of Epidamnus, who left the courtesan to attend to his business. A scene of violence ensues; and the bewildered man repairs to Erotium for his dinner. He meets with reproaches only; for he knows nothing of the cloak and the chain. The stranger Menæchmus, who has the cloak and chain, encounters the wife of his brother, and of course he utterly denies any knowledge of her. Her father comes to her assistance, upon her hastily sending for him. He first reproaches his daughter for her suspicions of her husband, and her shrewish temper: Luciana reasons in a somewhat similar way with Adriana, in the *Comedy of Errors*; and the Abbess is more earnest in her condemnation of the complaining wife. The scene in Plautus wants all the elevation that we find in Shakspeare; and the old man seems to think that the wife has little to grieve for, as long as she has food, clothes, and servants. Menæchmus, the traveller, of course cannot comprehend all this; and the father and daughter agree that he is mad, and send for a doctor. He escapes from the discipline which is preparing for him; and the doctor's assistants lay hold of Menæchmus, the citizen. He is rescued by Messenio, the servant of the traveller, who mistakes him for his master, and begs his freedom. The servant going to his inn meets with his real master; and, while disputing with him, the Menæchmus of Epidamnus joins them. Of course, the *éclaircissement* is the natural consequence of the presence of both upon the same scene. The brothers resolve to leave Epidamnus together; the citizen making proclamation that he will sell all his goods, and adding, with his accustomed loose notions of conjugal duty,

‘Venibit uxor quoque etiam, si quis emptor venerit.’

“Hazlitt has said, ‘This comedy is taken *very much* from the *Menæchmi* of Plautus, and is not an improvement on it.’ We think he is wrong in both assertions.”

THE PERIOD OF THE ACTION.—We believe that Hazlitt, Clarke (see p. 28 above), and others are wrong in assuming that the action of the play is laid in the old classical times. Knight's remarks on this subject also are so good that we cannot forbear quoting them:

“We have noticed some of the anachronisms which the translator of Plautus, in Shakspeare's time, did not hesitate to introduce into his performance. W. W. did not do this ignorantly; for he was a learned person; and, we are told in an address of ‘The Printer to his Readers,’ had ‘divers of this poet's comedies Englished, for the use and delight of his private friends, who in Plautus' own words are not able to understand them.’ There was, no doubt, a complete agreement as to the principle of such anachronisms in the writers of Shakspeare's day. They employed the conventional ideas of their own time instead of those which properly belonged to the date of their story; they translated images as well as words; they were addressing uncritical readers and spectators, and they thought it necessary to make themselves intelligible by speaking of *Er-*

miliar instead of recondite things. Thus W. W. not only gives us mary-bone pies and potatoes, instead of the complicated messes of the Roman sensualist, but he talks of constables and toll-gatherers, Bedlam fools, and claret. In Douce's Essay 'On the Anachronisms and some other Incongruities of Shakspeare,' the offences of our poet in the *Comedy of Errors* are thus summed up: 'In the *ancient* city of Ephesus we have ducats, marks, and guilders, and the *Abdess of a Nunnery*. Mention is also made of several modern European kingdoms, and of America; of Henry the Fourth of France,* of Turkish tapestry, a rapier, and a striking-clock; of Lapland sorcerers, Satan, and even of Adam and Noah. In one place Antipholus calls himself a *Christian*. As we are unacquainted with the immediate source whence this play was derived, it is impossible to ascertain whether Shakspeare is responsible for these anachronisms.' The ducats, marks, guilders, tapestry, rapier, striking-clock, and Lapland sorcerers, belong precisely to the same class of anachronisms as those we have already exhibited from the pen of the translator of Plautus. Had Shakspeare used the names of Grecian or Roman coins, his audience would not have understood him. Such matters have nothing whatever to do with the period of a dramatic action. But we think Douce was somewhat hasty in proclaiming that the *Abdess of a Nunnery*, *Satan*, *Adam and Noah*, and *Christian*, were anachronisms, in connection with the 'ancient city of Ephesus.'

"Douce, seeing that the *Comedy of Errors* was suggested by the *Menæchmi* of Plautus, considers, no doubt, that Shakspeare intended to place his action at the same period as the Roman play. It is manifest to us that he intended precisely the contrary. The *Menæchmi* contains invocations in great number to the ancient divinities;—Jupiter and Apollo are here familiar words. From the first line of the *Comedy of Errors* to the last we have not the slightest allusion to the classical mythology. Was there not a time, then, even in the *ancient* city of Ephesus, when there might be an Abbess,—men might call themselves Christians,—and Satan, Adam, and Noah might be names of common use? We do not mean to affirm that Shakspeare intended to select the Ephesus of Christianity—the great city of churches and councils—for the dwelling-place of Antipholus, any more than we think that Duke Solinus was a real personage—that 'Duke Menaphon, his most renowned uncle,' ever had any existence—or that even his name could be found in any story more trustworthy than that of Greene's 'Arcadia.' The truth is, that in the same way that *Ardennes* was a sort of *terra incognita* of chivalry, the poets of Shakspeare's time had no hesitation in placing the fables of the romantic ages in classical localities, leaving the periods and the names perfectly undefined and unappreciable. . . .

"Warton has prettily said, speaking of Spenser, 'exactness in his poem would have been like the cornice which a painter introduced in the grotto of Calypso.' Those who would define every thing in poetry are the makers of corniced grottos. As we are not desirous of belonging to this somewhat obsolete fraternity, to which even Warton himself affected to

* *Mention* is certainly *not* made of Henry IV.; there is a *supposed* allusion to him.

belong when he wrote what is truly an apology for the *Faërie Queene*, we will leave our readers to decide—whether Duke Solinus reigned at Ephesus before ‘the great temple, after having risen with increasing splendour from seven repeated misfortunes, was finally burnt by the Goths in their third naval invasion;’* or whether he presided over the decaying city, somewhat nearer to the period when Justinian ‘filled Constantinople with its statues, and raised his church of St. Sophia on its columns;’† or, lastly, whether he approached the period of its final desolation, when the ‘candlestick was removed out of its place,’ and the Christian Ephesus became the Mohammedan Aiasaluck. . . .

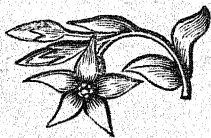
“The exceeding beauty and accuracy of scenery and dress in our days are destructive, in some degree, to the *poetical* truth of Shakspeare’s dramas. It takes them out of the region of the broad and universal, to impair their freedom and narrow their rage by a typographical and chronological minuteness. When the word ‘Thebes’ ‡ was exhibited upon a painted board to Shakspeare’s audience, their thoughts of that city were in subjection to the descriptions of the poet; but if a pencil as magical as that of Stanfield had shown them a Thebes that the child might believe to be a reality, the words to which they listened would have been comparatively uninteresting, in the easier gratification of the senses instead of the intellect. Poetry must always have something of the vague and indistinct in its character. The exact has its own province. Let Science explore the wilds of Africa, and map out for us where there are mighty rivers and verdant plains in the places where the old geographers gave us pictures of lions and elephants to designate undiscovered desolation. But let Poetry still have its undefined countries; let Arcadia remain unsurveyed; let us not be too curious to inquire whether Dromio was an ancient heathen or a Christian, nor whether Bottom the weaver lived precisely at the time when Theseus did battle with the Centaurs.”

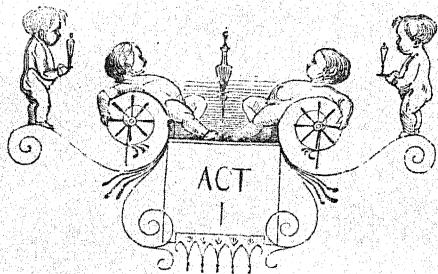
THE DURATION OF THE ACTION.—The action of the drama is all included in a single day, beginning with the “morning story” of *Ægeon* and ending in the afternoon soon after “the dial points at five” (v. i. 118). Its progress is marked by many little references to the time of day which it is unnecessary to point out here.

* Gibbon, chap. x.

† Chandler.

‡ See Sidney’s *Defence of Poesy*. “What child is there that, coming to a play, and seeing Thebes written in great letters upon an old door, doth believe that it is Thebes?” This rude device was probably employed in the representation of the *Thebais* of Seneca, translated by Newton, 1581.





SCENE I.—1. *Solinus*. The spelling of the name in the 1st folio; altered in the second, probably by an accident, to “*Salinus*.” The name occurs nowhere else in the play.

We may remark here that the folios have indifferently *Antipholus* and *Antipholis*; but that the former is the correct form is shown by the rhyme in iii. 2. 2, 4. It is, of course, a corruption of the old *Antiphilus*. In the stage-directions of the folios the brothers are called *Antipholus Eroles* and *Antipholus Sereptus*. The surnames are doubtless errors for *Errans* (or *Erraticus*) and *Surreptus*, the latter being evidently derived from the *Menachmus Surreptus* of Plautus, a character well known in the time of S. The Camb. ed. quotes Brian Melbancke’s *Philotimus*, 1582: “Thou art like Menechmus Subreptus his wife,” etc.

4. *I am not partial to infringe*, etc. I have not the partiality, or leaning to one side, that would lead me to infringe, etc.

8. *Guilders*. Dutch coin, here put for money in general. S. uses the word only here and in iv. 1. 4 below.

9. *Bloods*. The plural used, as often, because more than one person is referred to. Cf. *Rich. II.* p. 206, note on *Sights*.

11. *Mortal*. Deadly; as often. See *Mäch.* p. 171.

13. *Synods*. In every other instance of the word in S. it is applied to an assembly of the gods. See *A. Y. L.* p. 173.

K. remarks here: “The offence which Ægeon had committed, and the penalty which he had incurred, are pointed out with a minuteness by which the poet doubtless intended to convey his sense of the gross injustice of such enactments. In *The Taming of the Shrew*, written most probably about the same period as *The Comedy of Errors*, the jealousies of commercial states, exhibiting themselves in violent decrees and impracticable regulations, are also depicted by the same powerful hand:

Tranio. What countryman, I pray?

Pedant.

Of Mantua.

Tranio. Of Mantua, sir?—marry, God forbid!

And come to Padua, careless of your life?

Pedant. My life, sir? how, I pray? for that goes hard.
Tranio. 'T is death for any one in Mantua
 To come to Padua; know you not the cause?
 Your ships are staid at Venice; and the duke
 For private quarrel 'twixt your duke and him,
 Hath publish'd and proclaim'd it openly.'

At the commencement of the reign of Elizabeth, the just principles of foreign commerce were asserted in a very remarkable manner in the preamble to a statute (1 Eliz. c. 13): 'Other foreign princes, finding themselves aggrieved with the said several acts'—(statutes prohibiting the export or import of merchandise by English subjects in any but English ships)—'as thinking that the same were made to the hurt and prejudice of their country and navy, have made like penal laws against such as should ship out of their countries in any other vessels than of their several countries and dominions; by reason whereof there hath not only grown great displeasure between the foreign princes and the kings of this realm, but also the merchants have been sore grieved and endamaged.' The inevitable consequences of commercial jealousies between rival states—the retaliations that invariably attend these 'narrow and malignant politics,' as Hume forcibly expresses it—are here clearly set forth. But in five or six years afterwards we had acts 'for setting her Majesty's people on work,' forbidding the importation of foreign wares ready wrought, 'to the intent that her Highness's subjects might be employed in making thereof.' These laws were directed against the productions of the Netherlands; and they were immediately followed by counter-proclamations, forbidding the carrying into England of any matter or thing out of which the same wares might be made; and prohibiting the importation in the Low Countries of all English manufactures, under pain of confiscation. Under these laws, the English merchants were driven from town to town—from Antwerp to Embden, from Embden to Hamburg; their ships seized, their goods confiscated. Retaliation, of course, followed, with all the complicated injuries of violence begetting violence. The instinctive wisdom of our poet must have seen the folly and wickedness of such proceedings; and we believe that these passages are intended to mark his sense of them. The same brute force, which would confiscate the goods and burn the ships of the merchant, would put the merchant himself to death, under another state of society. He has stigmatized the principle of commercial jealousy by carrying out its consequences under an unconstrained despotism."

14. *Syracusians.* The folios all have "Siracusians" or "Syracusians;" and Boswell says the form "has the sanction of Bentley, in his *Dissertation on Phalaris.*" Pope changed it to "Syracusans."

17. *At Syracusan,* etc. The folios have "any" before *Syracusan*; probably an accidental repetition of the word. Pope was the first to omit it. The Camb. ed. follows Malone in retaining it, making *Nay more* a separate line, and joining *be seen* to the next.

20. *Confiscate.* Confiscated. Cf. *M. of V.* i. 1. 332, *Cymb.* v. 5. 323, etc. In 3 *Hen. VI.* iv. 6. 55, the 1st folio has "confiscate," the later folios "confiscated." See also i. 2. 2 below. S. accents the word on either the first or second syllable, as suits the measure.

For *dispose* = disposal, cf. *K. John*, i. 1. 263: "Needs must you lay your heart at his dispose;" and see our ed. p. 138. For another sense (disposition, temper), see *Oth.* p. 170.

22. *Quit*. Remit, release from; as in *M. of V.* iv. 1. 381: "To quit the fine for one half of his goods," etc.

To ransom. The later folios omit *to*.

32. *Speak my griefs unspeakable*. Perhaps a reminiscence of Virgil, *Æn.* ii. 3: "Infandum, regina, jubes renovare dolorem."

34. *By nature*, etc. "Not by any criminal act, but by *natural affection*, which prompted me to seek my son at Ephesus" (Malone). Cf. *Temp.* v. 1. 76: "Expell'd remorse and nature;" *Ham.* i. 5. 81: "If thou hast nature in thee, bear it not," etc. The Coll. MS. has "fortune" for *nature*.

38. *And by me too*. The reading of 2d folio; the 1st omits *too*. Abbot (Gr. 480) makes *our* a dissyllable.

41. *Epidamnum*. The folios have "Epidamium;" corrected by Pope. *Epidamnum* is found in the English translation of the *Menachmi*, 1595.

42. *The great care*. For *the* the folios have "he;" corrected by Theo. The later folios read: "And he great store of goods at random leaving."

43. *Embracements*. Used by S. oftener than *embraces*. Cf. *W. T. p.* 209, or *T. of S.* p. 128.

44. *My absence was not six months old*. Cf. ii. 2. 147 below: "In Ephesus I am but two hours old." See also *Ham.* iv. 6. 15.

52. *As could not*. That they could not. Gr. 280.

By names. That is, by surnames, which were dropped when the brothers became separated. Clarke suggests that the twins at first had different names, and that afterwards one of each pair, in remembrance of his brother, took his name. Cf. 128 below.

54. *Meaner*. The 1st folio has "meane," the 2d "poor meane." Most modern eds. read "poor mean," but the *poor* two lines below is against the insertion of the adjective here. *Meaner* was suggested by Walker, and is adopted by Delius, D., the Camb. ed., H., and others.

56. *For*. For that, because; as often. Gr. 151.

60. *Alas too soon*. Pope and Capell, followed by some editors, join these words to *agreed*.

64. *Instance*. Sign, indication. Cf. *R. of L.* 1511: "That blushing red no guilty instance gave;" that is, no sign of guilt. See also *T. G. of V.* ii. 7. 70.

70. *Weepings*. The reading of the 1st folio, changed in the 2d to "weeping."

72. *Plainings*. Complaining, wailing. Cf. *R. of L.* 559:

"but his heart granteth
No penetrable entrance to her plaining."

See also *Rich. II.* p. 164.

77. *Sinking-ripe*. Ripe for sinking, about to sink. Cf. "weeping-ripe" in *L. L. L.* v. 2. 274 and 3 *Hen. VI.* i. 4. 172.

78. *The latter-born*. Changed by Rowe to "the elder-born," on account

of 124 below. Clarke explains the text thus: "It seems, though the mother, 'more careful for the latter-born, had fastened him' to the mast, yet that she had herself become fastened to the other end where her elder twin-son was secured." The somewhat confused description, it is suggested, may have been intended "to give the effect of the confusion of the wreck." We suspect, however, that the poet, like Little Buttercup, "got those babies mixed." Mr. Crosby suggests that we should perhaps read "later-born," and that this may mean "later back in time," or elder. He compares *Cymb.* v. i. 14: "To second ill with ill, each elder worse," where *elder*=later. If this emendation and explanation are not accepted, we must suppose, he thinks, "that the children became exchanged in the confusion during the breaking-up of the ship."

84. *On whom*, etc. "In relative sentences the preposition is often not repeated" (Gr. 394). Cf. *W. T.* iv. 4. 466: "To die upon the bed my father died," etc.

85. *Either end the mast*. For the omission of the preposition here, see Gr. 202.

87. *Towards*. Usually monosyllabic in S., but sometimes dissyllabic, as here. In the latter case, the accent is variable. Gr. 492. Rowe changed *Was* to "Were."

92. *Amain*. With *main* or force (as in "might and main"), vigorously, swiftly. Cf. *V. and A.* 5: "Venus makes amain unto him;" *Temp.* iv. 1. 74: "her peacocks fly amain," etc.

102. *Upon*. The 1st folio has "vp," to which the later folios add *upon*. Pope was the first to read *borne upon*.

103. *Splitted*. Cf. 2 *Hen. VI.* iii. 2. 411: "Even as a splitted bark." See also *A. and C.* v. 1. 24 and v. 1. 308 below. Elsewhere (as in *Temp.* v. 1. 223) the participle is *split*. Rowe changed *helpful* to "helpless."

114. *Healthful*. Salutary, advantageous. The later folios have "helpful." For *shipwrack'd*, see on v. i. 49 below.

122. *Dilate*. Relate, narrate. Cf. *Oth.* i. 3. 153: "That I would all my pilgrimage dilate."

123. *Befall'n*. Not elsewhere followed by *of* in S. We find it with *to* in *M. for M.* iii. 1. 227 and 2 *Hen. VI.* v. 3. 33.

124. *My youngest boy*, etc. See on 78 above.

126. *Importun'd*. Accented on the second syllable, as regularly in S. Cf. *Ham.* p. 190. See also iv. 1. 2, 53 below.

127. *For*. The reading of the 2d folio; the 1st has "so," which some retain.

128. *Rest*. Cf. 115 above. For the present *reave*, see *A. W.* p. 178. For the ellipsis of the nominative in *but retain'd*, see Gr. 399.

129. *In the quest*. Pope omitted *the*. Cf. i. 2. 40 below.

130. *Of*. Out of, from. Gr. 168. The Coll. MS. reads "he labour'd of all."

133. *Clean*. Quite, entirely. Cf. *Sonn.* 75. 10: "Clean starv'd;" 2 *Hen. IV.* i. 2. 110: "not clean past your youth," etc. See also *Josh.* iii. 17, *Ps.* lxxvii. 8, *Isa.* xxiv. 19, etc.

138. *Timely*. Early, speedy. Cf. *Macb.* iii. 3. 7: "To gain the timely inn;" and see our ed. p. 213. S. uses the adjective only twice.

144. *Disannul*. Annul; as in 3 *Hen. VI.* iii. 3. 81: "Then Warwick disannul's great John of Gaunt." See also *Job*, xl. 8, *Gal.* iii. 15, 17, and *Heb.* vii. 18. The prefix is not negative, but intensive, as in *dissever*.

146. *The death*. Death by judicial sentence; as often. Cf. *M. N. D.* i. 1. 65, *Rich. II.* iii. 1. 29, 1 *Hen. IV.* v. 5. 14, etc.

150. *Therefore, merchant*, etc. A lame line, unless we accent *merchant* on the last syllable, which Abbott (Gr. 453) thinks doubtful. It does not help it much to accent *therefore*, as he suggests. The trochee is always awkward as the second foot of a line.

151. *To seek thy help by beneficial help*. Pope changed the first *help* to "life," and H. adopts the emendation. But to *seek a person's life* meant then, as now, to seek to destroy it. Cf. *M. for M.* i. 4. 72: "Doth he so seek his life?" See also *M. of V.* iii. 3. 21, iv. 1. 351, *Lear*, iii. 4. 172, *Per.* iv. 1. 90, etc. Steevens conjectures "means" for the second *help*. Coll. reads "seek thy hope," and Sr. "seek thy fine." The repetition is quite in Shakespeare's manner, and the meaning is, "I'll give you the extent of this day to seek for aid by charitable assistance" (Clarke). Dr. Ingleby (*Shakes. Hermeneutics*, p. 26) remarks that a better example than this cannot be found of Shakespeare's "custom of using a word in different senses twice in one line." Brae has suggested "hele" (heal) for *help*, but the latter is often equivalent to the former. See *Lear*, p. 240, note on *Helps*.

154. *If no*. The reading of all the early eds., changed by Rowe to "if not;" but the use of *no* is not unlike that in *Temp.* i. 2. 427: "If you be maid or no," etc.

156. *Gaoler, take*. Hanmer inserted "now" before *take*, and Capell gave "So, jailer."

158. *Lifeless*. Spelt "liveless" in the early eds., as elsewhere. Schmidt suggests that *lifeless end* is "perhaps not the end brought on by death, but the end of his lifeless state, the end of his deathlike life." *Procrastinate* occurs nowhere else in S.

SCENE II.—2. *Lest that*. For *that* as a "conjunctive affix," see Gr. 287.

4. *Arrival*. The 1st folio reads "a riuall."

7. *The weary sun*. Steevens compares *K. John*, v. 4. 35: "Of the old, feeble, and day-wearied sun;" and *Rich. III.* v. 3. 19: "The weary sun hath made a golden set."

9. *Host*. Lodge; as in *A. W.* iii. 5. 97:

"Come, pilgrim, I will bring you
Where you shall host."

S. uses the verb only twice.

13. *Peruse the traders*. "In other words, look into the shop-windows" (Clarke). Cf. 2 *Hen. IV.* iv. 2. 94:

"And, good my lord, so please you, let our train
March by us, that we may peruse the men
We should have cop'd withal."

See also *Ham.* p. 257.

18. *Mean*. For the singular, cf. *W. T.* iv. 4. 89:

"Yet nature is made better by no mean
But nature makes that mean;"

and see also *R.* and *Ƴ.* p. 189.

19. *Villain*. Vassal, slave. Ægeon had *bought* the Dromios (see i. i. 56 above). Cf. *Lear*, p. 232. Malone cites *R. of L.* 1338: "The homely villain curtsies to her low;" where a Roman slave is referred to.

26. *Soon at five o'clock*. Sometimes pointed "soon, at;" but it is now before "dinner-time" (see 11 above), which was at noon in the time of *S.* *Soon at five o'clock* is explained by Malone as="nearly at five o'clock; either a little before or soon after that hour." Cf. iii. 2. 171 below, and see also 2 *Hen. IV.* p. 204, note on *Soon at night*.

28. *Consort you*. Keep you company. Malone wanted to read "consort with you" (cf. *R. and Ƴ.* iii. i. 48), but in the same scene of *R. and Ƴ.* (135) we find "that didst consort him here." See also *L. L. L.* ii. i. 178: "Sweet health and fair desires consort your grace!" and *Ƴ. C. v.* i. 83: "Who to Philippi here consorted us."

30. *Myself*. The later folios misprint "my life."

37. *Find his fellow forth*. That is, find him out, as we now say. Cf. *M. of V.* i. i. 143: "To find the other forth." So *forth of*=out of (as in *Temp.* v. i. 160), *from forth*=from out (as in *K. John*, iv. 2. 148), etc.

38. *Confounds himself*. Is lost. Cf. ii. 2. 124 fol. below. *Confound* is often=destroy, ruin (see *Macb.* p. 189), and some see that sense here. St. reads "Unseen inquisitive!" making *inquisitive*=inquisitor.

40. *Unhappy*. The 1st folio has "(vnhappye a)," and the Camb. editors conjecture "unhappier."

41. *The almanac of my true date*. "Because they were both born in the same hour" (Malone).

42. *How chance*. Cf. *M. N. D.* i. i. 129: "How chance the roses there do fade so fast?" 2 *Hen. IV.* iv. 4. 20: "How chance thou art not with the prince thy brother?" etc.

45. *Strucken*. S. uses for the participle *struck* (or *strook*), *strucken* (or *stroken*), and *stricken*. See Gr. 344.

49. *Stomach*. Appetite. Cf. the play upon the word in *M. of V.* iii. 5. 92; and see also *T. of S.* p. 157.

50. *Having broke*. S. uses *broke* and *broken* interchangeably. See Gr. 343.

52. *Are penitent*. That is, are doing penance. Cf. the noun in *A. W.* iii. 5. 97: "enjoin'd penitents."

63. *In post*. That is, post-haste. Cf. *R. and Ƴ.* v. 3. 273: "And then in post he came from Mantua," etc. In *Rich. II.* ii. i. 296, the 1st and 2d folios have "in post," the 3d and 4th "in haste." We find "in all post" in *Rich. III.* iii. 5. 73, and "all in post" in *R. of L.* i.

64. *I shall be post indeed*. That is, like a post in a shop, on which accounts were scored, or marked with chalk or notches. Cf. 1 *Hen. IV.* v. 3. 31: "here 's no scoring but upon the pate." Halliwell quotes *The Letting of Humors Blood*, etc., 1611:

"He scornes to walke in Paules without his bootes,
And scores his diet on the vitlers post;"

and *Lord Cromwell*: "Would thou would'st pay me, a good four pound is it; I hav't o' the post at home."

66. *Clock*. The folios have "cooke" or "cook;" corrected by Pope. Halliwell cites Overbury, *Characters*: "onely the clocke of his stomacke is set to goe an houre after his" [that is, his master's]; *The Wandering Jew*, etc.: "but, sir, the clocke of my belly bids me tell you 't is noone;" and *The Passenger of Benvenuto*: "the clocke of my stomacke strikes inwardly, and importunately craves his due."

73. *Dispos'd*. Disposed of. Cf. *T. A.* iv. 2. 173: "There to dispose this treasure," etc.

75. *The Phoenix*. Private houses, as well as inns, often had distinctive names. See *Oth.* p. 158, note on *Sagittary*.

76. *Stays*. Changed by Rowe to "stay;" but this use of the singular verb with two singular nouns as subject occurs in passages where no misprint can be suspected. Cf. *Cymb.* ii. 4. 57: "my hand And ring is yours," etc. Gr. 336. See also ii. 2. 204 below.

78. *Bestow'd*. Stowed, deposited; as in *Temp.* v. 1. 299: "Hence, and bestow your luggage where you found it," etc.

79. *Sconce*. For the contemptuous use of the word (=head), cf. ii. 2. 34, 35 below. See also *Cor.* iii. 2. 99 and *Ham.* v. 1. 110.

82. *Marks*. The play upon the word is obvious.

86. *Will*. The Coll. MS. has "would;" but cf. *Hen. VIII.* i. 2. 134:

"that if the king
Should without issue die, he'll carry it so
To make the sceptre his."

See also *Cor.* p. 212, note on *Thou't*.

89. *Fast*. There is an obvious play on "fasting and prayer."

92. *Forbid*. Used by S. oftener than *forbidden*. See on 50 above.

96. *O'er-raught*. Overreached, cheated. All the folios have "ore-wrought;" corrected by Hanmer. Cf. *Ham.* iii. 1. 17:

"Madam, it so fell out that certain players
We o'er-raught on the way."

See also Spenser, *F. Q.* vi. 3. 50:

"Having by chaunce a close advantage vew'd,
He over raught him," etc.

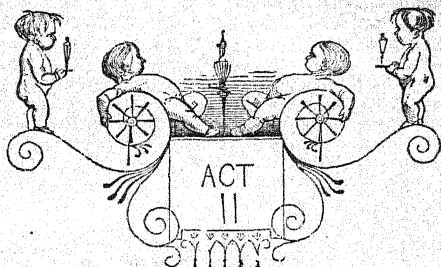
97. *This town is full of cozenage*. This, as Warb. notes, was the ancient reputation of Ephesus. See p. 104 above.

99. *Dark-working*. Working in the night. Cf. 2 *Hen. VI.* i. 4. 18:

"wizards know their times:
Deep night, dark night, the silent of the night," etc.

It may mean working in secret, or by infernal agencies. Warb. changed it to "drug-working," and *soul-killing* to "soul-selling." Johnson conjectured that *Dark-working* and *Soul-killing* should be transposed.

102. *Liberties of sin*. "Sinful liberties" (Malone). Hanmer changed *liberties* to "libertines."



SCENE I.—II. *O' door*. “Adore” in the first three folios, “ador” in the 4th.

12. *Ill*. The reading of the 2d folio, and obviously required by the rhyme. The 1st folio misprints “thus.”

15. *Lash'd*. Scourged; with perhaps, as Clarke thinks, a quibbling reference to the other sense (fastened, bound). “A learned lady,” according to Steevens, conjectured “leash'd,” that is, “coupled like a headstrong hound.”

16. *Situate*. Cf. *confiscate* in i. 1. 20 above.

17. *His*. Its; as very often. Cf. 110 below, and see Gr. 217, 228.

20. *Men . . . masters*. The folios have “Man” and “master,” and “Lord” in the next line; corrected by Hanmer.

26. *To keep*. For the *to* after *make*, see Gr. 349, 350.

30. *Some other where*. That is, in some other direction, or after some other woman. Cf. *Hen. VIII.* ii. 2. 60: “The king has sent me other where;” and *R. and J.* i. 1. 204: “he 's some other where.” See also 104 below. H. adopts Johnson's conjecture of “other here,” and compares *A. Y. L.* iv. 3. 18: “Her love is not the hare that I do hunt;” but, as the Camb. editors note, the old text seems to be confirmed by iii. 2. 7 below: “Or if you like elsewhere, do it by stealth.” However that may be, there is no reason for any change. Clarke remarks that “*other where* gives the effect of ‘other woman,’ as in the next line *home* gives the effect of ‘his own wife.’”

32. *Pause*. “To *pause* is to rest, to be in quiet” (Johnson). Dodd paraphrases the passage thus: “No wonder, says he, patience, unaffected by any calamity, untouched by any grief, can pause for consideration, can have leisure to recollect herself, and in imagination exert her virtues.”

33. *No other cause*. “No cause to be otherwise” (Mason).

34. *A wretched soul*, etc. Douce compares *Much Ado*, v. 1. 20:

“for, brother, men
Can counsel and speak comfort to that grief
Which they themselves not feel; . . .
. . . 't is all men's office to speak patience
To those that wring under the load of sorrow.”

39. *Helpless*. Affording no help, unavailing; the most common sense in *S.* Cf. *V.* and *A.* 604: "As those poor birds that helpless berries saw" (that is, painted berries); *R. of L.* 1027: "This helpless smoke of words doth me no right;" *Id.* 1056: "Poor helpless help;" and *Rich.* III. i. 2. 13: "the helpless balm of my poor eyes." The only other instances of the word are *i.* 1. 157 above and *R. of L.* 756.

41. *Fool-begg'd*. Probably = foolishly begged or demanded. Johnson says: "She seems to mean that *patience* which is so near to *idiotical simplicity* that your next relation would take advantage from it to represent you as a *fool*, and *beg* the guardianship of your fortune." This seems desperately far-fetched, but *H.* and some others endorse it. Clarke paraphrases the passage thus: "This *patience* so foolishly begged that *I* will practise, will by you be left unpractised."

49. *Beshrew*. A mild form of imprecation. See *M. N. D.* p. 152.

Understand it. For the play upon the word (= *stand under*), Steevens compares *T. G. of V.* ii. 5. 28: "My staff understands me" (cf. the context). He might have added *T. N.* iii. 1. 89: "My legs better understand me, sir, than *I* understand what you mean by bidding me taste my legs."

53. *Doubtfully*. Capell remarks: "Some readers may not be aware that *doubtfully* squints at, — redoubtedly, manfully;" and Clarke says: "Dromio uses this word punningly in reference to two that it sounds something like — *doughtily* and *redoubtably*; meaning valorously, formidably;" but this seems to us rather doubtful.

57. *Horn-mad*. "Mad like a wicked bull; mostly used with a reference to cuckoldom" (Schmidt). Cf. *M. W.* i. 4. 51, iii. 5. 155, and *Much Ado*, i. 1. 272.

64. *Home*. Omitted in the folios; supplied by Hanmer.

73. *Bare*. Some follow Steevens in reading "bear."

82. *So round with you*. "He plays upon the word *round*, which signified *spherical* applied to himself, and *unrestrained*, or *free in speech* or *action*, spoken of his mistress" (Johnson). For *round* = plain-spoken, cf. *Ham.* iii. 1. 191: "let her be round with him" (see *Id.* iii. 4. 5); *Oth.* i. 3. 90: "a round, unvarnish'd tale," etc.

85. *Case me in leather*. "Still alluding to a foot-ball" (Steevens).

87. *Minions*. Favourites; here used with a touch of contempt. Cf. *Temp.* iv. 1. 98: "Mars's hot minion;" and see our ed. p. 136, or *Macb.* p. 153.

88. *Starve for a merry look*. Malone quotes *Sonn.* 47. 3: "When that mine eye is famish'd for a look;" and *Sonn.* 75. 10: "And by and by clean starved for a look."

89. *Took*. The participle in *S.* is *took*, *taken*, or *ta'en*. Cf. *i.* 1. 110 above and *iii.* 2. 164 below.

98. *Defeatures*. Disfigurement. Cf. *v.* 1. 300 below. See also *V. and A.* 736:

"To mingle beauty with infirmities,
And pure perfection with impure defeature."

For *fair* = fairness, beauty, cf. *V. and A.* 1083: "Having no fair to lose;" *Id.* 1086: "to rob him of his fair," etc. See also *M. N. D.* p. 130, note on *Your fair*.

100. *Deer*. There is a play on *deer* and *dear*; as in *V. and A.* 231, *M. W.* v. 5. 18, 123, *L. L.* iv. 1. 115, *T. of S.* v. 2. 56, 1 *Hen. IV.* v. 4. 107, *Macb.* iv. 3. 206, etc. Johnson quotes Waller's poem *On a Lady's Girdle*:

"This was my heaven's extremest sphere,
The pale that held my lovely deer."

101. *Stale*. This also is played upon, "as carrying out the metaphor of the pursuit of game by a *stale*, or pretence, and as referring to that which has become *stale*, flavourless, unpalatable" (Clarke). For *stale*=decoy, bait, cf. *Temp.* iv. 1. 187: "For *stale* to catch these thieves." See also *T. of S.* p. 149. In the present passage, the reference may be to the *stalking-horse* (see *A. Y. L.* p. 199), behind which the sportsman approached his game. *Stale* is used in this sense by Greene and B. J. Schmidt makes the word here=dupe, laughing-stock; for which cf. *T. of S.* p. 134. It has that sense in the old translation of the *Menæchmi*: "He makes me a *stale* and a laughing-stock."

103. *Can with such wrongs dispense*. That is, can excuse or put up with them. H. says that "*dispense* seems to be used rather oddly, not to say loosely, here—in the sense of *put up with*;" but *dispense with* is often used as here in S. and other writers of the time. Cf. *R. of L.* 1070: "And with my trespass never will dispense;" *Id.* 1279: "Yet with the fault I thus far can dispense;" *Id.* 1704: "May my pure mind with the foul act dispense?" *Sonn.* 112. 12: "Mark how with my neglect I do dispense;" and *M. for M.* iii. 1. 135:

"What sin you do to save a brother's life,
Nature dispenses with the deed so far
That it becomes a virtue."

See also Wb., where one of the definitions of *dispense with* is "to allow, to put up with," and the following is quoted from Milton: "conniving and dispensing with open and common adultery."

104. *Other where*. See on 30 above.

105. *Lets*. Hinders; as in *Ham.* i. 4. 85: "By heaven, I'll make a ghost of him that lets me!" See our ed. p. 195.

107. *Alone, alone*. The reading of the 2d folio; the 1st has "alone, a loue." Hamner gave "alone, alas!" and Capell conjectured "alone, O love." For the repetition, cf. *R. of L.* 795: "But I alone, alone, must sit and pine;" *K. John*, iii. 1. 170: "Yet I alone, alone, do me oppose," etc.

109. *Jewel*. "Any personal ornament of gold or precious stones" (Schmidt); a piece of jewelry. Cf. *T. N.* iii. 4. 228: "Here, wear this jewel for me, 'tis my picture." In *M. of V.* v. 1. 224, it is=a ring; in *Cymb.* ii. 3. 146, a bracelet, etc. The word was sometimes applied to mere curiosities, that would not be included in any list of jewelry nowadays. Thus we read in *Purchas his Pilgrimes*, 1625 (quoted by Halliwell): "They found a great dead fish, round like a porcpis, twelve feet long. . . . It was reserved as a jewel by the Queenes commandement, in her Wardrobe of Robes, and is still at Windsore to be seene."

110. *His*. Its; as in 17 above.

And though gold, etc. The passage is evidently corrupt in the folio where it reads thus:

"yet the gold bides still
That others touch, and often touching will,
Where gold and no man that hath a name
By falshood and corruption doth it shame:"

And though (or "and tho'," as he printed it) is Hamner's reading. Theo. transposed *yet* to the next line, and changed "Where" to *Wear* (as Warb. had proposed to do); and Heath suggested *and so a man*. This combination of slight emendations, as adopted by Clarke and others, makes the passage intelligible, though we are by no means certain that it restores it to its original form. Of other proposed changes, the only one that is worth noting is Singer's "The triers'" for *That others*. It is plausible enough in itself, but not absolutely necessary. "The tester's" has also been suggested. W. reads, with Collier, "yet though" and "an often touching," leaving the rest unchanged, except the obvious correction of *Wear* for "Where." H. reads as in the text, except that he has "the triers' touch."

Warb. paraphrases the passage thus: "Gold, indeed, will long bear the handling; however, often *touching* will wear even gold: just so the greatest character, though as pure as gold itself, may in time be injured by the repeated attacks of falsehood and corruption." For the allusion to the *touchstone* as a means of testing the purity of gold, cf. *K. John*, iii. 1. 100:

"You have beguil'd me with a counterfeit
Resembling majesty, which, being touch'd and tried,
Proves valueless;"

and *Rich. III.* iv. 2. 8:

"Ah, Buckingham, now do I play the touch,
To try if thou be current gold indeed!"

See also 1 *Hen. IV.* p. 193, note on *Must bide the touch*.

114. *Since that*. See on i. 2. 2 above.

116. *Fond*. Doting. When the word does not mean simply foolishly, it often blends that meaning with the other. See *M. N. D.* p. 163. For *fondly*=foolishly, see iv. 2. 57 below.

SCENE II.—3. *Is wander'd*. Has wandered. See Gr. 295.

4. *By computation*, etc. The Camb. ed. follows the folio in joining this line to what precedes. The editors generally adopt Rowe's pointing, as in the text.

9. *You know no Centaur?* "Dromio of Ephesus did not say that he knew no Centaur: the question was not put to him by Antipholus of Syracuse" (Coll.).

15. *Did not see you since*. Cf. *Hen. V.* iv. 7. 58: "I was not angry since I came to France," etc. Gr. 132, 347.

24. *Earnest*. A play upon the word as applied to a partial payment made to bind a bargain. We have the same quibble in *T. G. of V.* ii. 1. 163:

"Speed. No believing you, indeed, sir. But did you perceive her earnest?
Valentine. She gave me none, except an angry word."

See also *W. T.* p. 204.

26. *Because that.* See on i. 2. 2 above.

28. *Jest upon.* Trifle with. The reading of the early eds., needlessly changed by D. (followed by H.) to "jet upon." For the latter, cf. *T. A.* ii. 1. 64, and see also *Rich. III.* p. 205, note on *Jut.* For *jest upon*, cf. *T. N.* iii. 1. 69: "He must observe their moods on whom he jests;" and *T. of S.* iv. 5. 72:

"or is it else your pleasure,
Like pleasant travellers, to break a jest
Upon the company you overtake?"

29. *Make a common of my serious hours.* "That is, intrude on them when you please. The allusion is to those tracts of ground destined to common use, which are called *commons*" (Steevens). Hammer changed *common* to "comedy."

32. *Know my aspect.* "Study my countenance" (Steevens); note whether I seem in the mood for it. *Aspect* is always accented on the last syllable in S. Cf. I to below. Gr. 490.

34. *In your sconce.* Into your skull. For the preposition, see Gr. 159. In his reply, Dromio plays upon the original meaning of *sconce* (a round fortification).

49. *Rhyme nor reason.* The expression was an old one. Halliwell quotes, among other instances of it, Elyot's *Dictionary*, 1559: "*Absurdus*, inconvenient, foolysse, agaynst all rime and reason."

61. *Lest it make you choleric.* Cf. *T. of S.* iv. 1. 173, where Petruccio, after throwing away the meat, says:

"I tell thee, Kate, 't was burnt and dried away;
And I expressly am forbid to touch it,
For it engenders choler, planteth anger;
And better 't were that both of us did fast,
Since, of ourselves, ourselves are choleric,
Than feed it with such over-roasted flesh."

In the *Glass of Humours*, a choleric man is advised "to abstain from all salt, scorched, dry meats, from mustard, and such like things as will aggravate his malignant humours," etc.

62. *Dry basting.* According to J. H., this means "a beating with a stick, or other weapon not designed to shed blood." Cf. *L. L. L.* v. 2. 263: "all dry-beaten with pure scoff;" *R. and J.* iii. 1. 82: "dry-beat the rest of the eight;" and *Id.* iv. 5. 126: "I will dry-beat you with an iron wit." Schmidt defines *dry-beat* as "thrash, cudgel soundly."

73. *By fine and recovery.* A quibbling reference to the old legal process so called. Steevens remarks: "This attempt at pleasantry must have originated from our author's clerkship to an attorney. He has other jokes of the same school." Cf. *M. W.* iv. 2. 225.

77. *Excrement.* In its etymological sense of *outgrowth*, like *excrecence* from the same Latin verb. See *M. of V.* p. 149, or *Ham.* p. 238. The word is applied to the hair or beard in five out of the six instances in which S. uses it. Fuller, in his *Worthies of England*, speaks of the hair as "the last of our excrements that perish."

81. *More hair than wit.* This expression was proverbial. Malone quotes *Parnassus Biceps*, 1656:

"To be like one who hath more haire than head;
More excrement than body."

Halliwell quotes the *Banquet of Feasts*, 1657: "One that was a great practitioner of physiognomie, reading late at night, happened upon a place which said hayrie men for the most part are dull, and a thick long beard betokened a fool. He took down his looking-glasse in one hand, and held the candle in the other, to observe the growth and fashion of his own, holding it so long, till at length by accident he fired it: whereupon he wrote on the margent, *Probatum est*" (that is, it is proved!).

83. *Not a man of those*, etc. "That is, those who have more hair than wit are easily entrapped by loose women, and suffer the consequences of lewdness, one of which, in the first appearance of the disease in Europe, was the loss of hair" (Johnson).

93. *Falsing*. Cf. *Cymb.* ii. 3. 74: "yea, and makes Diana's rangers false themselves;" where Schmidt thinks it may be an adjective. See also Spenser, *F. Q.* i. 2. 30: "his falsed fancy;" *Id.* iii. 1. 47: "her falsed fancy," etc. In the *Shep. Kal.* May, we find *falserv*=liar: "That of such fancies frendship bene fayne." H. adopts Heath's conjecture of "falling."

97. *Trimming*. The folios have "trying," which Pope took to be a misprint of *tyring* or *tiring*. The Coll. MS. has "tiring." *Trimming* is Kowe's emendation, and is generally adopted.

101. *No time*. The reading of the 2d folio; the 1st has "in no time." Malone conjectured "e'en no time," which is also in the Coll. MS. Mr. Crosby defends the folio reading as the only one in which any quibble or joke is discernible: "Antipholus had said, 'There's a time for all things.' This Dromio denies: 'There's no time for a man to recover his hair that grows bald by nature.' Antipholus asks him to *prove* this; and Dromio does it 'by fine and recovery.' The bald man 'pays a fine for a periwig,' and so 'recovers' his lost hair *in no time*. He quibbles on *no time* to do a thing and the idiom 'in no time'=in an instant."

108. *Wafst*. Beckons. Cf. *M. of V.* v. 1. 11:

"In such a night,
Stood Dido with a willow in her hand
Upon the wild sea banks, and waft her love
To come again to Carthage;"

where *waft*=*wafst*. See also *T. of A.* i. 1. 70: "Whom Fortune with her ivory hand wafst to her." In *Ham.* i. 4. 78 the folio has "wafst," the quarto "waves." In *J. C.* ii. 1. 246 we find *wafsture* ("waffer" in the folio)=waving of the hand.

113. *That never words were music*, etc. Maloné remarks that this is imitated by Pope in his *Epistle from Sappho to Phaon*:

"My music then you could for ever hear,
And all my words were music to your ear."

117. *To thee*. Omitted by Pope to avoid the Alexandrine. To *carve* to (or for) a person was considered a mark of affection. Halliwell cites Palsgrave, 1530: "Kerve this swanne, whyle I kerve to these ladies;"

Heywood, *Workes*, 1577: "Now carved he to al but her;" and Powell, *Art of Thriwing*, 1635: "to be carved unto by Mistris Dorothy."

121. *Incorporate*. Cf. *M. N. D.* iii. 2. 208:

"As if our hands, our sides, voices, and minds
Had been incorporate;"

and see our ed. p. 165. For the form, cf. *consecrate*, *contaminate*, and *adulterate* below. Gr. 342.

124. *Fall*. Transitive; as often. See *J. C.* p. 169, note on *They fall their crests*.

130. *Licentious*. A quadrisyllable. Gr. 479.

131. *Consecrate to thee*. Cf. *Sonn.* 74. 6: "The very part was consecrate to thee," etc.

133. *Spurn at*. Cf. *Ham.* iv. 5. 6: "Spurns enviously at straws." We find *spurn against* in *K. John*, iii. 1. 142, and *spurn upon* in *Rich. III.* i. 2. 42.

135. *The stain'd skin*, etc. Cf. *R. of L.* 806:

"Make me not object to the tell-tale day!
The light will show, character'd in my brow,
The story of sweet chastity's decay,
The impious breach of holy wedlock vow."

There is an allusion to the old custom of branding criminals in the forehead. Cf. *Ham.* iv. 5. 118:

"brands the harlot
Even here, between the chaste unsmirched brow
Of my true mother."

137. *Deep-divorcing vow*. The hyphen is not in the early eds., and Schmidt compares "deep vow" in *R. of L.* 1847 and "deep oaths" in *Sonn.* 152. 9, etc. But S. is fond of compounds with *deep*, and this is probably one of them. Cf. *deep-contemplative* (*A. Y. L.* ii. 7. 31), *deep-premeditated* (*1 Hen. VI.* iii. 1. 1), *deep-revolving* (*Rich. III.* iv. 2. 42), *deep-searched* (*L. L. L.* i. 1. 85), *deep-sweet* (*V. and A.* 432), *deep-sworn* (*K. John*, iii. 1. 231), etc.

143. *Strumpeted*. The word occurs again in *Sonn.* 66. 6: "And maiden virtue rudely strumpeted." Steevens quotes Heywood, *Iron Age*, 1632: "By this adulteress basely strumpeted."

145. *I live unstain'd*, etc. The folio reads: "I live distain'd, thou vndishonoured." Theo. printed "dis-stain'd," giving the *dis*- "a privative force;" but elsewhere in S. (see *R. of L.* 786, *Rich. III.* v. 3. 322, etc.) *distain*=stain. Heath conjectured "I live distained, thou dishonoured," and W. reads "thou one dishonoured." The real question is whether the line is closely connected with the preceding or not. If it is, we want *unstain'd* and *undishonoured*: Be true to your marriage vows, and we shall both be free from stain. On the other hand, if the line is not directly dependent on the preceding, we should adopt the reading of Heath: Be true to your vows; for now that you are untrue, we both are dishonoured. We have no doubt that the former is the correct interpretation. The other makes the appeal in 144 a rather weak parenthesis, and the following line an equally feeble repetition of what has gone before.

Heath's reading will bear the meaning "I live distained, thou *being* dishonoured," or, as he puts it, "As long as thou continuest to dishonour thyself, I also live distained." The fact, however, that this arrangement of the clauses is more forcible than that in his proposed text, is, to our thinking, proof positive that his text is not Shakespeare's. It is not so bad, however, as "thou *one* dishonoured." Halliwell remarks that "very likely the *n* of *unstain'd* was only half written with one stroke, this mistake often occurring with the *n* and the *u* in MSS. of the period."

147. *Two hours old*. Cf. i. 1. 44 above.

150. *Want*. The folios have "Wants;" corrected by Johnson, perhaps unnecessarily. The Camb. ed. retains the old reading.

156. *This*. The reading of 1st folio, changed in the 2d to "thus."

160. *Compact*. Accented on the last syllable, as regularly in S. except in 1 *Hen. VI.* v. 4. 163. Cf. Gr. 490.

166. *Inspiration*. Metrically five syllables. See on 130 above.

169. *In my mood*. In my anger; as in *T. G. of V.* iv. 1. 51, *A. W.* v. 2. 5, *Oth.* ii. 3. 274, etc.

170. *Exempt*. "Separated, parted. The sense is, If I am doomed to suffer the wrong of separation, yet injure not with contempt me who am already injured" (Johnson). "Adriana means to say, Add not another wrong to that which I suffer already; do not both desert and despise me" (Malone). In the old play of *King John*, 1591, we find "Goe, cursed tooles, your office is exempt" (that is, taken away); and Coll. quotes Greene, *Maiden's Dream* :

"I saw a silent spring, rajl'd in with jeat,
From sunnie shade or murmur quite exempt."

171. *Wrong not that wrong*. Cf. *R. of L.* 943: "To wrong the wronger till he render right." For the use of *more*, cf. *V. and A.* 78: "with a more delight;" *K. John*, ii. 1. 34: "a more requital to your love," etc.

173. *Thou art an elm*, etc. Suggested by the ancient practice of training the vine on the elm, so often alluded to by the classic writers. Cf. Virgil, *Ecl.* ii. 70: "Semputata tibi frondosa vitis in ulmo est;" and see also *Geor.* i. 2 and ii. 221. For the figure, cf. Catullus, 62. 54: "(vitis) conjuncta ulmo marito;" Columella, 11. 2. 79: "ulmi vitibus maritantur," etc. Malone quotes Milton, *P. L.* v. 215:

"or they led the vine
To wed her elm; she, spous'd, about him twines
Her marriageable arms, and with her brings
Her dower, the adopted clusters, to adorn
His barren leaves."

174. *Stronger*. The reading of the 4th folio; misprinted "stranger" in the earlier folios.

176. *If aught possess thee from me*. That is, so as to deprive me of thee, or to dispossess me.

177. *Idle*. "That produces no fruit" (Steevens). Cf. *Oth.* i. 3. 140: "deserts idle" (that is, barren). See also *Lear*, p. 240; and cf. *idleness* in *Hen. V.* v. 2. 51 and *Oth.* i. 3. 328.

179. *Confusion*. Ruin; as often. Cf. *M. N. D.* i. 1. 149: "So quick

bright things come to confusion;" and see our ed. p. 129. Cf. the use of *confound* = ruin (see on i. 2. 38 above).

180. *Moves*. Addresses, appeals to. Cf. *A. W.* i. 2. 6:

"the Florentine will move us
For speedy aid."

See also *Rich.* III. iii. 7. 140, *Hen.* VIII. ii. 4. 209, 217, etc. The Coll. MS. (followed by H.) has "means."

183. *Drives*. The Coll. MS. has "draws."

184. *Know this sure uncertainty*. That is, know this to be surely a thing uncertain.

185. *Offer'd*. The folios have "free'd;" corrected by Capell. Pope reads "favour'd," and the Coll. MS. "proffered."

187. *O for my beads!* etc. "Dromio wishes for his rosary, to tell his beads, or say his prayers by, while he makes the sign of the cross against evil spirits" (Clarke).

189. *We talk*, etc. The line is incomplete, and something has probably been lost. The 2d folio has "elves sprites." Lettsom conjectures "ghosts and goblins," and Rowe reads "elvish sprites," which many editors adopt. W. prints "owles, [elves,] and sprites," making "owles" (the folio spelling) a dissyllable. Theo. changed *owls* to "ouphs;" but owls have been associated with goblins of the night from the old classical times. Stevens quotes Spenser, *Shep. Kal.* June: "Nor elvish ghosts, nor gastly owles doe flee;" and *Cornucopia*, 1623:

"Dreading no dangers of the darksome night,
No oules, hobgoblins, ghosts, nor water-spright."

Malone adds from *The London Prodigal*, 1605: "I am sure cross'd or witch'd with an owl;" and *A Fig for Fortune*, 1596: "No bug, no bale, nor horrid owlerie," etc.

193. *Sot*. Dolt, blockhead (the Fr. *sot*); as elsewhere in S. See *Temp.* p. 132. So *sottish* = stupid, in *A. and C.* iv. 15. 79. For *drone* the folios have "Dromio;" corrected by Theo.

198. *'T is to an ass*. As Dowden remarks in his *Primer*, this "looks as if when S. wrote the passage he were already thinking of his fairy-world in *M. N. D.*, of the pranks of Robin Goodfellow, and of Bottom's transformation to an ass."

203. *To put the finger in the eye and weep*. That is, weep in a childish way. Cf. *T. of S.* i. 1. 79:

"A pretty peat! it is best
Put finger in the eye,—an she knew why."

See our ed. p. 134.

204. *Laughs*. Changed by Pope to "laugh." See on i. 2. 76 above.

207. *And shrive you*, etc. "That is, I will call you to confession, and make you tell your tricks" (Johnson).

209. *Dines forth*. That is, away from home. Cf. *M. of V.* ii. 5. 37: "I have no mind of feasting forth to-night," etc.

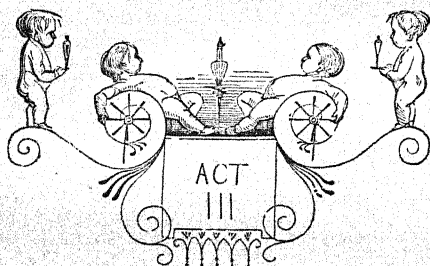
211. *Am I*, etc. Capell marks this speech as "Aside."

212. *Well-advis'd.* That is, in my right mind. Cf. v. i. 214 below. See also *Rich. III.* p. 192.

214. *Perseverer.* The only form of the word in *S*. We find it rhyming with *ever* in *A. W.* iv. 2. 36, 37:

"Say thou art mine, and ever
My love, as it begins, so shall persever."

So *perseverance* is accented on the second syllable; as in *Mach.* iv. 3. 93: "Bounty, perseverance, mercy, lowliness," etc. Gr. 492.



SCENE I.—4. *Carcanet.* * Necklace. The word occurs again in *Sonn.* 52. 8: "Or captain jewels in the carcanet." Steevens quotes, among other instances of the word, *Histrionastix*, 1610:

"Nay, I'll be matchless for a carcanet,
Whose pearls and diamonds plac'd with ruby rocks
Shall circle this fair neck to set it forth."

Cotgrave, in his *Fr. Dict.*, defines *carcan* as "a carkanet or collar of gold, &c. worn about the neck;" and Coles, in his *Latin Dict.*, renders *carcanet* by *monile*. Elsewhere in the play, as in 114 below, it is called a "chain."

8. *Charg'd him with.* Gave him in charge.

15. *Doth.* Theo. thought it necessary to change this to "don't." "It appears," he says, "Dromio is an ass by his making no resistance; because an ass, being kicked, kicks again." Johnson replies to this: "He first says that his *wrongs* and *blows* prove him an *ass*; but immediately, with a correction of his former sentiment, he observes that, if he had been an *ass*, he should, when he was *kicked*, have *kicked* again."

28. *Cates.* Dainties. Cf. the play upon the word in *T. of S.* ii. i. 190: "For dainties are all Kates."

31. *Ginn.* The spelling of the folios, changed by Malone to "Jen," by Coll. to "Gin," and by D. to "Jin." It is commonly explained as a

contraction of *Jenny*; but, according to Halliwell, it is=*Joan*. Pope omits it. *Gillian* is given in Coles's *Dict.* as=*Juliana*.

32. *Mome*. Buffoon; from *Momus*. Halliwell cites Florio: "*Caparone*, a gull, a ninnie, a mome, a sot;" Day, *Blind Beggar of Bednal Green*, 1659: "momes and hoydons, that know not chalk from cheese;" and *Mad Pranks of Tom Tram*: "Old foolish doating moam." For *malt-horse* as a term of reproach, cf. *T. of S.* iv. 1. 132: "you whoreson malt-horse drudge!" See also *1 Hen. IV.* p. 182, note on *A brewer's horse*. For *capon*, cf. *Much Ado*, v. 1. 156, and see our ed. p. 165. *Patch*=fool; as in *M. of V.* ii. 5. 46 (see our ed. p. 142), *Temp.* iii. 2. 71, *Much.* v. 3. 15, etc.

33. *Hutch*. A half-door; that is, a door of which the upper half can be opened while the lower half remains shut. See *K. John*, p. 136.

42. *Owe*. Own; as very often. See *Rich. II.* p. 204.

45. *Mickle*. Much; as in *Hen. V.* ii. 1. 70, *R. and J.* ii. 3. 15, etc.

47. *An ass*. That is, the name of an ass. Cf. 15 above. The Coll. MS. reads "a face," which W. and H. adopt, though Coll. does not.

48. *Coil*. *Ado*, "fuss." Cf. *R. and J.* ii. 5. 67: "Here's such a coil!" See *Much Ado*, p. 146, or *M. N. D.* p. 168.

52. *When? can you tell?* "A proverbial inquiry indicating a jeer at the improbability that the person addressed will get what he asks" (Clarke). See *1 Hen. IV.* p. 157, note on *Ay, when? canst tell?*

53. *If thy name be called Luce*. As the word *luce* meant a pike (cf. *M. W.* i. 1. 22: "The luce is the fresh fish," etc.), it has been suggested that there is a play upon *pipe*, a spear, implying that she has given him a good thrust.

54. *I hope*. Malone suggests that a line rhyming with this has been lost, and that the rhyming word was *rope*, with which he threatens her. This conjecture is favoured by the fact that he afterwards sends Dromio to buy a rope's-end to use upon his "wife and her confederates." Theo. changed *hope* to "trow," for the sake of the rhyme; but, as Malone remarks, the words were not likely to be confounded by either a transcriber or a compositor. Halliwell remarks that "the occurrence of a line without its corresponding rhyme, in comical doggerel dialogues of this description, is not without precedent." Mr. Crosby suggests "know" for *hope*, and sees a quibble on the word in Dromio's "And you said *no*." If a change is to be made, "know" is better than "trow."

67. *Part*. Depart; as in *T. N.* v. 1. 394: "We will not part from hence," etc. See *M. of V.* p. 145. Warb. reads "have part."

71. *Your cake*. The folios read "Your cake here;" corrected by Capell. Perhaps, as Clarke suggests, there is here a quibbling allusion to the proverb "Your cake is dough," for which see *T. of S.* p. 135.

Ache is spelt "ake" in the folio, as it was pronounced when a *verb*. The noun was pronounced *aitch*. See *Temp.* p. 119, or *Much Ado*, p. 150.

72. *To be so bought and sold*. "The meaning of this proverbial sentence is, that the person to whom it is applied is deluded and overreached by foul and secret practices" (Malone). See also *K. John*, p. 176. Halliwell cites Bacon, *Henry VII.*: "All the newes ran upon the Duke of

Yorke, that he had been entertained in Ireland, bought and sold in France."

86. *Draws within the compass of suspect.* That is, bring into suspicion. S. uses *suspect* as a noun some dozen times. See *Rich. III.* p. 188.

88. *Once this.* "So much is certain" (Schmidt); "once for all" (Steevens). Cf. *Cor. p.* 231 (note on *Once*); and *Much Ado*, p. 125 (on "T is once").

92. *Made.* Changed by Pope to "barr'd;" but *to make the doors* is elsewhere=to fasten them. Cf. *A. Y. L.* iv. 1. 162: "Make the doors upon a woman's wit, and it will out at the casement;" and see our ed. p. 187.

98. *Passage.* "Going to and fro of people" (Schmidt). Cf. *Oth.* v. i. 37: "What, ho! no watch? no passage?"

99. *Vulgar.* Public, general.

100. *Supposed.* "Founded on supposition, made by conjecture" (Johnson).

101. *Ungalled.* Cf. *Ham.* iii. 2. 283:

"Why let the strucken deer go weep,
The hart ungalled play."

104. *Succession.* A quadrisyllable. See on ii. 2. 130 above. The folios have *hous'd* in the next line, making *possession* also a quadrisyllable, for the sake of the rhyme. Steevens printed "hous'd where 't," but *where* it is metrically the same as *where't*. The modern editors generally print "housed," which spoils the rhyme. With that reading it would be better to adopt Capell's conjecture of "upon its own succession." The 2d folio has "hous'd where it once gets," etc.

107. *Mirth.* Changed by Theo. to "wrath." Warb. explains the passage thus: "I will be merry even out of spite to mirth, which is now of all things the most displeasing to me." Heath says: "Though mirth hath withdrawn herself from me, and seems determined to avoid me, yet, in despite of her, and whether she will or not, I mean to be merry." Schmidt's explanation is: "I will defy mirth itself to keep pace with me; I will outjest mirth itself." H. thinks he "probably means that, to *spite* the mirth his wife is having with another man, he will go and be merry with another woman." No one of these interpretations is quite satisfactory, but that of Warb. is perhaps the nearest so. We doubt whether Antipholus really means anything more than that he will be merry *out of spite*, though he does not feel like it, or *despises* it; and thus he is merry *in despite of* mirth. Cf. *Much Ado*, i. 1. 237: "Thou wast ever an obstinate heretic in the despite of beauty;" that is, in despising or hating beauty.

115. *Porpentine.* Porcupine; the only name for the animal in S. Cf. *Ham.* i. 5. 20: "Like quills upon the fretful porpentine." There, as here, the editors generally substitute "porcupine." Cf. Ascham, *Toxophilus*: "nature gave example of shootinge first by the porpentine," etc.

121. *Hour.* A dissyllable; as often in S. See Gr. 480.

SCENE II.—3. *Love-springs.* That is, the shoots or buds of love; the

metaphor being that of a plant, not springs of water. Cf. *V. and A.* 656: "The canker that eats up love's tender spring;" and *R. of L.* 950: "To dry the old oak's sap and cherish springs."

4. *Building . . . ruinous.* The folios have "buildings . . . ruinate;" corrected by Theo. and Capell. For the figure, cf. *T. G. of V.* v. 4. 9:

"O thou, that dost inhabit in my breast,
Leave not the mansion so long tenantless,
Lest, growing ruinous, the building fall;"

T. and C. iv. 2. 109: "the strong base and building of my love;" and *Sonn.* 119. 12:

"And ruin'd love, when it is built anew,
Grows fairer than at first, more strong, far greater."

11. *Become disloyalty.* "Render disloyalty becoming by some show of loyalty" (Clarke).

15. *What.* Equivalent to *why*, as often with *need*. Cf. Gr. 253.

16. *Attaint.* Disgrace. Cf. *T. and C.* i. 2. 26: "there is no man hath a virtue that he hath not a glimpse of, nor any man an attaint but he carries some stain of it."

18. *At board.* At table. For the omission of the article after prepositions, see Gr. 90.

19. *Shame hath a bastard fame, well managed.* Shame, if well managed, gets a spurious reputation—a respectability not legitimately its own.

21. *But.* The folios have "not;" corrected by Theo.

22. *Compact of credit.* "Made altogether of credulity" (Steevens). Cf. *V. and A.* 149: "Love is a spirit all compact of fire;" *A. Y. L.* ii. 7. 5: "If he, compact of jars, grow musical;" *M. N. D.* v. 1. 8: "of imagination all compact," etc.

26. *Wise.* The 1st folio misprints "wise."

27. *Vain.* "Light of tongue, not veracious" (Johnson).

30. *Hit of.* Hit on, guess at. Cf. *M. W.* iii. 2. 24: "I can never hit on 's name." Gr. 175.

34. *Conceit.* Conception, comprehension. Cf. *R. of L.* 701:

"O, deeper sin than bottomless conceit
Can comprehend in still imagination!"

See also *A. Y. L.* pp. 162 and 194.

36. *Folded.* Wrapped up, concealed. Cf. *R. of L.* 1073: "Nor fold my fault in cleanly-coin'd excuses." See also *Id.* 675.

43. *Nor . . . no.* For the double negative, cf. iv. 2. 7 below: "First, he denied you had in him no right," etc. Gr. 406.

44. *Decline.* Apparently=incline, as Clarke and D. make it. The latter aptly quotes Greene, *Penelope's Web*, 1601: "That the loue of a father, as it was royall, so it ought to be impartiall, neither declining to the one nor to the other, but as deeds doe merite." Malone explained it "fall off, or decline from her to you;" but he has just denied any tie or attachment to Adriana. The Coll. MS. reads "incline."

45. *Train.* Draw; entice; as in *L. L. L.* i. 1. 71:

"These be the stops that hinder study quite,
And train our intellects to vain delight."

See also 1 *Fen. IV.* p. 198.

Mermaid=siren (see 47 just below); the only sense in which S. uses the word. Cf. *V. and A.* 429: "Thy mermaid's voice hath done me double wrong;" *Id.* 777: "Bewitching like the wanton mermaid's song;" *R. of L.* 1411: "As if some mermaid did their ears entice," etc. See also 161 below. Halliwell cites *Bartholomæus de Prop. Rerum*, 1535: "The mermayden hyghte sirena is a see beaste wonderly shape, and draweth shyppmen to peryll by swetenes of songe."

46. *Sister*. The 2d folio has "sister's," which some editors adopt.

48. *Hairs*. For the plural, cf. *M. of V.* iii. 2. 120:

"here in her hairs
The painter plays the spider," etc.

We find *golden hairs* again in *V. and A.* 51. Cf. *L. L. L.* iv. 3. 142: "her hairs were gold," etc.

49. *Bed*. The reading of the 2d folio; the 1st has "bud," which Steevens thought possibly right. St. reads "bride," retaining "thee," which the folios all have for *them*. D. gave this reading in his 1st ed., but in the 2d has *bed* and *them*, which are generally adopted. *Them* is Capell's reading, suggested by Edwards.

52. *Let Love, being light, be drowned if she sink*. The line has troubled some of the critics, and H. adopts Badham's conjecture of "Let Love be light, being drowned," etc. But *Love* (that is, Venus) is assumed to be *light*; as in *V. and A.* 149:

"Love is a spirit, all compact of fire,
Not gross to sink, but light, and will aspire."

The line, as we understand it, is simply an emphatic, though indirect, way of saying that she is in no danger of sinking: *Let* her be drowned if she sink, but *being light*, she cannot sink. For *Love*=Venus, or love personified, Malone compares the passage just quoted from *V. and A.* and *A. and C. i.* 1. 44: "Now, for the love of Love, and her soft hours." See also *R. and F.* ii. 5. 7: "Therefore do nimble-pinion'd doves draw Love" (cf. *Temp.* iv. 1. 94 and *V. and A.* 1190); *L. L. L.* iv. 3. 380: "Forerun fair Love, strewing her way with flowers," etc. Possibly there is a sportive play on *light* (=wanton), as in *M. of V.* v. 1. 129:

"Let me give light, but let me not be light,
For a light wife doth make a heavy husband."

See also *Id.* ii. 6. 42, iii. 2. 91, *L. L. L.* v. 2. 26, etc.

54. *Mated*. Confused, bewildered; with a play upon the idea of being *mated*, or given as a mate to Adriana, though he does not know how. Cf. v. 1. 282 below. See also *Mach.* p. 247.

58. *Wink*. Shut the eyes; as often. Cf. *Sonn.* 43. 1:

"When most I wink, then do mine eyes best see:
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And darkly bright are bright in dark directed;"

Temp. ii. 1. 216:

"Thou let'st thy fortune sleep—die, rather; wink'st
Whiles thou art wàking," etc.

64. *My sole earth's heaven*, etc. "All the happiness that I wish on earth, and all that I claim from heaven hereafter" (Malone).

66. *Aim*. The folios have "am;" changed by Pope to "mean." *Am* is Capell's emendation, and is almost unanimously adopted by the editors, though no other example of this transitive use (=aim at) occurs in S. Steevens cites *Orlando Furioso*, 1594:

"like Cassius,
Sits sadly dumping, aiming Caesar's death;"

and Drayton, *Robert Duke of Normandy*: "I make my changes aim one certain end." Mr. Crosby thinks there may be a play on the Fr. "je vous aime." I love you. J. H. retains "am," and says: "Antipholus means that he is one with, or exists in, Luciana, as much as if she and her sister were one."

77. *Besides*. For the prepositional use, cf. *T. N.* iv. 2. 92: "Alas, sir, how fell you besides your five wits?" See our ed. p. 158, or Gr. 34.

91. *Sir-reverence*. A corruption of "save reverence" (*salvè reverentia*), used as an apology for referring to any thing unseemly. See *R. and F.* p. 155. Gifford quotes an old tract on the origin of tobacco: "The time hath been, when, if we did speak of this loathsome stuff, tobacco, we used to put a 'sir-reverence' before; but we forget our good manners." Halliwell quotes Taylor the Water-Poet. *Workes*, 1630:

"There 's nothing vile that can be done or spoke,
But must be covered with Sir Reverence cloake."

99. *Poland*. Changed by Warb. to "Lapland."

100. *Week*. It is barely possible that there is a play on *wick*, which was pronounced like *week*. Halliwell quotes Cotgrave, *Wil's Interpreter*:

"Here lies a tallow-chandler, I need not tell it,
If your nose be not stopt, you may easily smell it;
Then, gentle reader, herein learn you may,
He that made many weeks, can't make one day."

103. *Swart*. Swarthy, dark. See *K. John*, p. 152. We have "swart-complexion'd" in *Sonn.* 28. 11.

104. *For why*. The folio points "for why?" but, as D. notes, the combination is here, as in sundry other places (see *Rich. II.* p. 208), practically=because, or, as Abbott puts it (*Gr.* 75), "wherefore? (because)." We have no doubt that this usage grew directly out of the ordinary interrogative one. Abbott compares the similar change in the Latin *quid enim?*

110. *Her name and three quarters*. The folios have "is" for *and*; corrected by Theo. at the suggestion of Thirlby. Coll. reads: "but her name is three quarters, that is, an ell; and three quarters," etc.

121. *Reverted*. Turned back. Schmidt thinks there may be a play upon the sense of "fallen to another proprietor." W. reads "revolted."

In *making war against her heir*, there is a play on *heir* and *hair*; with an allusion to the war against Henry of Navarre, the *heir* of Henry III. of France. "Mistress Nell's brazen forehead seemed to push back her

rough and rebellious hair, as France resisted the claim of the Protestant heir to the throne" (Clarke). Cf. p. 10 above. For the pun, cf. Davies, *Source of Folly*:

"Yet talks he but of heads and heires apparant,
Though his owne head has not one haire apparant."

124. *The chalky cliffs*. Those on the southern coast of England. Cf. 2 *Hen. VI.* iii. 2, 101:

"As far as I could ken thy chalky cliffs,
When from thy shore the tempest beat us back," etc.

128. *Hot in her breath*. Malone is doubtful whether this is an allusion to "the fiery threats which Spain had recently used towards England when she sent out her Invincible Armada," or merely to the heat of her climate.

130. *America*. Of course the anachronism is very palpable, whatever may have been the intended epoch of the play; but it was enough for S. that his audience would understand the allusion. Cf. p. 105 above.

133. *Armadoes of caracks*. Fleets of large ships. For *armado*, cf. *K. John*, iii. 4. 2: "A whole armado of convicted sail;" and for *carack*, *Oth.* i. 2. 50: "he to-night hath boarded a land carack." See also B. and F., *Coxcomb*: "They're made like caracks, all for strength and stowage." Halliwell cites Florio: "*Caracca*, a kinde of great ship, in Spaine called a carricke;" and Elyot, *Dict.*: "*Bucentaurus*, a great shyppe or carrike."

134. *Ballast*. Ballasted, or loaded. It would appear to be a contracted form, like *heat* (*K. John*, iv. 1. 61), etc.; but Malone may be right in deriving it from the obsolete *balace* or *balass*, both of which are given by Wb. So *hoist* may be from *hoise* (see *Ham.* p. 241), and *graff* is certainly from *graff* (see *Rich. III.* p. 219), though Abbott (*Gr.* 342) gives both among contracted participles. Halliwell cites Greene, *Orlando Furioso*, 1594: "and sent them home, ballast with little wealth;" and Taylor the Water-Poet, *Workes*: "well rigg'd and ballac'd both with beere and wine." We find "disballed" (=unloaded) in Nash's *Have with You*, etc.; and "unballac'd" in Hall's *Satires* and Powell's *Love's Leprosie*, 1598.

135. *Belgia*. Cf. 3 *Hen. VI.* iv. 8. 1: "Edward from Belgia," etc.

136. *Low*. For the play on *Low Countries*, cf. *Arche's Jests* (quoted by Halliwell): "Two Dutchmen, the one very tall, and the other of exceeding low stature, walking together in the street, a pleasant gentleman, seeing them, said to his friend,—See, yonder goe together High Germany and the Low Countries."

137. *Diviner*. Sorcerer. "Dromio, like his master, thinks he has got among witches; women capable of working spells, and transforming him to a turnspit dog" (Clarke).

138. *Assured*. Affianced; as in *K. John*, ii. 1. 535: "when I was first assur'd."

140. *That*. So that; as in v. 1. 140 below. *Gr.* 283.

142. *Faith*. "Alluding to the superstition of the common people, that nothing could resist a witch's power of transforming men into animals but a great share of *faith*: however, the Oxford editor [Hanmer] thinks

a breast of *flint* better security; and he therefore puts it in" (Warb.). H. adopts "flint," partly on account of "the discord between *faith* and *steel*;" but we must not criticise Dromio's doggerel too severely.

143. *Curtal*. Having a docked tail. Cf. *M. W.* ii. i. 114: "Hope is a curtal dog in some affairs" (such a dog being considered unfit for the chase). See also *A. W.* p. 152.

Turn i' the wheel alludes of course to the use of dogs as turnspits. Halliwell devotes three pages of his folio ed. to the illustration of this subject. Machines or jacks for turning the spit, moved by weights like a clock, had been invented in the time of S. We find them mentioned as early as 1585 in the *Nomenclator* of Adrianus Junius: "*automatarius faber*, a maker of devises and motions that goe and turne of themselves, as clocks, jacks to turne spits," etc. In the preface to the folio of 1623, we read: "Censure will not driue a Trade, or make the Iacke go." In Brome's *Antipodes*, 1640, mention is made of a project "for putting downe the infinite use of jacks, whereby the education of young children, in turning spits, is greatly hindered." Dogs were early used for this purpose. Topsell, in his *Hist. of Four-Footed Beasts*, 1607, says: "There is comprehended, under the cures of the coursest kinde, a certaine dogge in kitchen service excellent; for when any meat is to be roasted, they go into a wheel, which they turning round about with the waight of their bodies, so diligently looke to their businesse, that no drudge nor scullion can do the feate more cunningly."

144. *Presently*. Immediately; as in iv. i. 32 and v. i. 31 below. *Road*=port, haven; as in *M. of V.* i. i. 9, v. i. 288, etc.

160. *To self-wrong*. Pope changed *to* to "of;" but cf. *W. T.* iv. 4. 549:

"But as the unthought-on accident is guilty
To what we wildly do," etc.

Halliwell cites Dekker, *Guls Hornbooke*: "by being guilty to their abominable shaving;" and Birch, *Reign of Elizabeth*: "and am not guilty to myself of any bad dealing in this information."

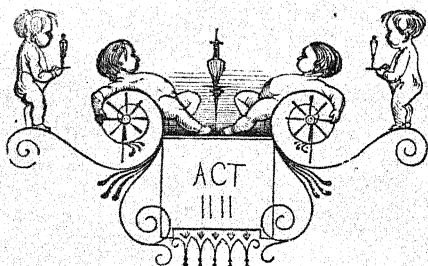
161. *Mermaid's song*. See on 45 above.

167. *What please*. What may please.

177. *Vain*. Foolish, silly; as in 2 *Hen. IV.* v. 5. 48, etc.

178. *So fair an offer'd chain*. For the transposition of the article, cf. *K. John*, iv. 2. 27: "So new a fashion'd robe;" *Temp.* iv. i. 123: "So rare a wonder'd father," etc. Gr. 422.





SCENE I.—2. *Importun'd*. See on i. 1. 126 above, and cf. 53 below.

4. *Guilders*. See on i. 1. 8 above.

5. *Satisfaction*. Metrically five syllables. See on ii. 2. 130 above.

6. *Attack*. Arrest; as in 73 and iv. 4. 6 below. It was a legal term. See *R. and F.* p. 217, or *Rich. II.* p. 186.

8. *Growing*. Accruing, becoming due. Cf. iv. 4. 119, 132 below.

12. *Pleaseth you*. If it please you. Cf. 2 *Hen. IV.* iv. 1. 225, iv. 2. 52, *Hen. V.* v. 2. 78, etc. See *M. of V.* p. 136 (on *Pleaseth me*), or Gr. 361.

16. *Bestow*. Employ, use. Cf. *T. and C.* ii. 2. 159: "Whose life were ill bestow'd," etc.

17. *Her*. The folios have "their;" corrected by Rowe.

21. *I buy a thousand pound a year!* On the face of it, there seems to be nothing in this but an exclamation of surprise at being sent to buy so strange a thing; but, as Clarke remarks, "there may have been some point of allusion obvious at the time when the play was first acted, though now lost." He adds that perhaps Dromio "means to hint that in purchasing a rope's end he may be providing for himself a heavy revenue of future thwacks;" but this is very doubtful. Possibly Halliwell is right in taking it to mean "a rope worth a thousand a year for your purpose." He compares 3 *Hen. VI.* ii. 2. 144:

"A wisp of straw were worth a thousand crowns,
To make this shameless callet know herself."

Mr. Crosby suggests that "the connecting thought-link in the slave's revengeful mind between a *rope's end* and a *thousand pound a year* is in the ability of each for *payment* in its quibbling sense of *punishment*." Cf. iv. 4. 10 below.

For *pound* as a plural, cf. *Rich. II.* ii. 2. 91, and see our ed. p. 182.

22. *Help*. The form of the past tense regularly used by S. except in *Rich. III.* v. 3. 167 and *Oth.* ii. 1. 138, where we find *helped*. As the participle it occurs ten times, *helped* only four times. We find *holpen* in *Ps.* lxxxiii. 8, *Dan.* xi. 34, *Luke.* i. 54, etc. Cf. Gr. 343. Halliwell says that *help up* is still provincial, especially in an ironical sense, as here.

25. *Belike*. It is likely, probably; as in iv. 3. 85 below.

28. *Carat*. Spelt "charect" in the 1st folio (misprinted "Raccat" in the later folios), and "charract" in 2 *Hen. IV.* iv. 5. 162, the only other instance of the word in S. See our ed. p. 194.

29. *Chargeful*. Expensive; used by S. only here. The same is true of *debted* (=indebted) in 31.

32. *Discharg'd*. Paid. For its application to the creditor, cf. iv. 4. 117 below. See also *M. of V.* iii. 2. 276: "The present money to discharge the Jew," etc. In 13 above it is used in the modern way.

39. *I will*, etc. "*I will*, instead of *I shall*, is a Scotticism, says Douce (an Englishman); it is an Irishism, says Reed (a Scotsman); and an ancient Anglicism, says Malone (an Irishman)" (K.).

41. *Time enough*. Changed by Hamner to "in time."

46. *Stays*. Changed by Pope to "stay;" but cf. i. 2. 76 and ii. 2. 204 above.

53. *Importunes*. See on 2 above.

56. *Send me by some token*. The reading of the folios, retained by Coll., D., St., K., W., the Camb. ed., and others. H. adopts Heath's conjecture of "by me," which is also in the Coll. MS. The form in the text appears to have been an idiom of the time, used in cases like this as well as in those which some of the editors confound with it; as, for instance, the following from Marston, *Dutch Courtesan*, iii. 1:

"Mrs. Mulligrub. By what token are you sent?—by no token? Nay, I have wit.
Cockledamos. He sent me by the same token that he was dry shaved this morning."

57. *You run this humour out of breath*. As Coll. notes, this was a proverbial expression. John Day wrote a comedy under the title of *Humour out of Breath*, which was printed in 1609.

60. *Whether*. Printed "wh'er" in the early eds., as in some ten other instances; but it is often monosyllabic when printed *whether* (*M. N. D.* iii. 1. 156, iii. 2. 81, *M. of V.* v. 1. 302, *Ham.* ii. 2. 17, etc.). Cf. Gr. 466. Pope reads "if."

62. *What should I*, etc. The later folios substitute "why" for *what*. The latter is often equivalent to the former; as in 2 *Hen. IV.* i. 2. 129: "What tell you me of it?" etc. See also on iii. 2. 15 above. In the present passage, however, *what* has its ordinary sense.

68. *Stands upon*. Concerns; as in *Lear*, v. 1. 69:

"for my state
Stands on me to defend, not to debate."

See our ed. p. 252, or *Ham.* p. 269. Cf. Gr. 204.

73. *Attach*. See on 6 above.

74. *Thee*. Omitted in the later folios, and changed to "for" by Rowe.

78. *Apparently*. Evidently. This is the only instance of the adverb in S., but *apparent* is often=evident, obvious. See *K. John*, p. 165, or *Rich. II.* p. 150.

81. *Buy this sport as dear*. Cf. *M. N. D.* iii. 2. 426: "Thou shalt buy this dear," etc. The expression is not to be confounded with that in *M. N. D.* iii. 2. 175: "Lest, to thy peril, thou aby it dear." See our ed. p. 165, and cf. p. 171 (on *Buy*).

85. *From the bay.* This is the reading of the stage-direction in the folio. Cf. 99 below.

87. *And then.* The 1st folio has "And then sir." The later folios omit *And*, and Capell *sir*, which was probably inserted by accident.

Fraughtage. Freight, cargo; used again in *T. and C.* prol. 13:

"And the deep-drawing barks do there disgorge
Their warlike fraughtage."

For *fraught* in the same sense, see *T. N.* p. 162; and for the verb, *Temp.* p. 112. *Freight* does not occur in *S.*

88. *Bought.* The later folios have "brought."

89. *Balsamum.* Used by *S.* only here, as *balsam* only in *T. of A.* iii. 5. 110.

93. *Peevish.* Foolish, silly; the only sense that Schmidt recognizes in *S.* Cf. iv. 4. 112 below, and see *Hen. V.* p. 171.

For the play upon *ship* and *sheep*, cf. *T. G. of V.* i. 1. 73:

"Twenty to one then he is shipp'd already,
And I have play'd the sheep in losing him;"

and *L. L. L.* ii. 1. 219:

"*Marix.* Two hot sheeps, marry.
Boyet.

And wherefore not ships?"

The words are still pronounced alike in Warwickshire and some other parts of England. *D.* quotes Dekker, *Satiromastix*, 1602: "this shipskin cap shall be put off." Dryden rhymes *ship* and *deep* in *Æneid*, i. 64:

"With whirlwinds from beneath she toss'd the ship,
And bare expos'd the bosom of the deep."

95. *Waftage.* Passage; as in *T. and C.* iii. 2. 11:

"Like a strange soul upon the Stygian banks,
Staying for waftage."

Hire is here a dissyllable; as in *Hen. VIII.* ii. 3. 36, *A. and C.* v. 1. 21, etc. *Gr.* 480. Cf. *hour* in iii. 1. 121 above.

98. *You sent me for*, etc. Steevens inserted "sir" after *me*, to help out the measure.

101. *List me.* Elsewhere "list to me;" as in *T. of S.* ii. 1. 365, *W. T.* iv. 4. 552, etc. *List* is often transitive, however, with the thing heard as object; as in *Hen. V.* i. 1. 43: "List his discourse," etc.

110. *Dowsabel.* Her name, as we have learned, is *Nell* (iii. 2. 110 above), and the poetic *Dowsabel* (the *Fr. douce et belle*), a favourite name in pastoral poetry, is applied to her ironically. Malone quotes *The London Prodigal*: "as pretty a Dowsabell as we should chance to see in a summer's day." Clarke sees in it "a flier at the assault she made upon him; to *dowse*, in old English parlance, signifying to give a blow on the face, to strike."

SCENE II.—2. *Mightst thou perceive austerely*, etc. Could you see by the serious expression of his eye that he was in earnest?

6. *His heart's meteors*, etc. "Alluding to those meteors in the sky [the *aurora borealis*] which have the appearance of lines of armies meeting in the shock" (*Warb.*) Cf. *1 Hen. IV.* i. 1. 10:

"Which, like the meteors of a troubled heaven,
All of one nature, of one substance bred,
Did lately meet in the intestine shock
And furious close of civil butchery."

Steevens quotes Milton, *P. L.* ii. 533 :

"As when, to warn proud cities, war appears
Wag'd in the troubled sky, and armies rush
To battle in the clouds, before each van
Prick forth the aery knights, and couch their spears,
Till thickest legions close; with feats of arms
From either end of heaven the welkin burns."

7. *Denied*. Followed by a negative (Gr. 406); as in *Rich. III.* i. 3. 90: "You may deny that you were not the cause," etc. In like manner, it is followed by *but*; as in *Much Ado*, i. 3. 33, *A. W.* v. 3. 166, *Cor.* iv. 5. 243, etc.

8. *Spite*. Vexation, mortification. Cf. ii. 2. 188, above.

16. *Speak him fair*. That is, say any thing to encourage his suit. Cf. *M. N. D.* ii. 1. 199:

"Do I entice you? do I speak you fair?
Or, rather, do I not in plainest truth
Tell you, I do not nor I cannot love you?"

See also iv. 4. 151 below.

17. *Nor I will not*. Cf. the "double negative" in 7 and iii. 2. 43 above, and in the passage just quoted from *M. N. D.*

18. *His*. Its. See on ii. 1. 17 above.

19. *Sere*. "That is, *dry*, withered" (Johnson). Steevens and Malone take the trouble to add examples of the word, which would seem to have been less familiar in their day than now.

20. *Shapeless*. Unshapely, misshapen. So *sightless*=unsightly (*K. John*, iii. 1. 45), and *featureless*=ugly (*Sonn.* II. 10).

22. *Stigmatical in making*. "That is, *marked* or *stigmatised* by nature with deformity, as a token of his vicious disposition" (Johnson). S. uses the word only here; but cf. the noun *stigmatic* in 3 *Hen. VI.* ii. 2. 136:

"like a foul, misshapen stigmatic,
Mark'd by the destinies to be avoided."

See also 2 *Hen. VI.* v. 1. 215.

25. *Ah, but I think him better than I say*. There is a good deal of human nature—or woman nature—in this.

27. *Far from her nest the lapwing cries away*. This trick of the bird to divert attention from its nest had become proverbial. Steevens and other editors give many examples of it from contemporaneous writers; as from Greene, *Second Part of Coney-catching*, 1592: "But again to our priggers, who, as before I said—cry with the lapwing farthest from her nest, and from their place of residence where their most abode is," etc. See also *M. for M.* i. 4. 32:

"though 't is my familiar sin
With maids to play the lapwing and to jest,
Tongue far from heart," etc.

29. *Sweet now*. The Coll. MS. changes *sweet* to "swift;" but *sweet now*, like *good now* (cf. iv. 4. 22 below), was a common phrase of appeal

or supplication, not necessarily implying any special familiarity. Cf. *Temp.* iv. 1. 124: "Sweet now, silence!"

32. *Tartar*. Tartarus; as in *T. N.* ii. 5. 225: "To the gates of Tartar, thou most excellent devil of wit?" and *Hen. V.* ii. 2. 123: "vasty Tartar." On *Limbo* (still used as a cant term for a prison), see *Hen. VIII.* p. 204, note on *Limbo Patrum*.

33. *An everlasting garment*. A play upon the durability of the sergent's buff (leather made from buffalo skin). Cf. iv. 3. 23 below: "gives them suits of durance;" and *Hen. IV.* i. 2. 49: "Is not a buff jerkin a most sweet robe of durance?" See our ed. p. 144.

To make a rhyme the Coll. MS. has "hath him *fell*," and Spedding conjectures "hath him *by the heel*."

35. *Fairy*. The folios all have "Fairie." Theo. took this to be a misprint for "Fury," which most editors since have adopted. It may be what S. wrote, but, as W. notes, "all fairies were not supposed to be like Oberon and Titania or their attendants; there were fairies *pitiless and rough*." He might have added that we have distinct reference to these malignant fairies in more than one passage in S. Cf. *Ham.* i. 1. 163: "No fairy takes" (that is, bewitches, blasts); and *Cymb.* ii. 2. 9:

"To your protection I commend me, gods!
From fairies and the tempters of the night
Guard me, beseech ye."

Perhaps we should add ii. 2. 188 above. Halliwell, after first adopting "ury," decided that the old text was correct.

37. *Back-friend*. So called here "because he comes from behind to arrest one" (Schmidt), as *shoulder-clapper* also implies. Cf. *A. Y. L.* iv. 1. 48: "Cupid hath clapp'd him o' the shoulder" (see our ed. p. 185); and *Cymb.* v. 3. 78:

"fight will I no more,
But yield me to the veriest hind that shall
Once touch my shoulder."

Back-friend, aside from the quibble, is=secret enemy. Halliwell cites Florio, 1598: "*Inimico*, an enemie, a foe, an adversarie, a back-friend." Hall, in his *Henry VII.*, speaks of "adversaries and backe friends."

Countermands=stops one in going through; used by S. only here and in *R. of L.* 276, where it is=contradict, oppose. Theo. changed it to "commands."

38. *Lands*. Grey conjectured "lanes," which, as the Camb. ed. says, is made somewhat more probable by the existence of copies of the 1st folio in which the word appears as "lans." A corrector would naturally change this to *lands* rather than to "lanes" on account of the rhyme.

39. *Runs counter*. That is, follows the scent backward instead of forward. See 2 *Hen. IV.* p. 154 (note on *You hunt counter*), or *Ham.* p. 249 (on *Counter*). There is a play on *counter*, there being two prisons in London called *the Counter* (Johnson and Schmidt).

Draws dry-foot=traces the scent of the game. For *draw* as a hunting term (=trace, track), cf. 1 *Hen. IV.* iii. 3. 129: "a drawn fox." Nares quotes *Gent. Recr.*: "When we beat the bushes, etc. after the fox, we call it drawing." The origin of *dry-foot* is doubtful. Johnson thought that

to *draw dry-foot* meant to trace the marks of the dry foot, without scent; but Grey, Mason, and others are doubtless correct in making it refer to hunting by scent. Schmidt suggests that it was "perhaps so called because, according to sportsmen, in water the scent is lost." *Dry-foot* hunting is often mentioned in the old writers; as in *The Dumb Knight*, 1633 (quoted by Steevens): "I care not for dry-foot hunting," etc. Halliwell quotes *The Miser*, 1672: "Thou art like a dry-foot-dog, that (out of a whole heard of deer) singles out one, whose sent he only followes, and tires himself to catch that," etc.

40. *Before the judgment*, etc. There is a play on arresting a man *before judgment*, "that is, on what is called *mesne process*" (Malone); and also on *hell*, which, as Steevens tells us, was "the cant term for an obscure dungeon" in a prison. He cites *The Counter-Rat*, 1658: "In Wood-street's hole, or Poultry's hell." There was likewise a place so called under the Exchequer Chamber, where the king's debtors were confined. Halliwell quotes *The Merry Discourse of Meum and Tuum*, 1639: "a little darke roome . . . hard by Hell, neare to the upper end of Westminster Hall."

42. *On the case*. "An action upon the *case* is a general action given for the redress of a wrong done any man without force, and not especially provided for by law" (Grey). Perhaps, as Halliwell suggests, we should omit the apostrophe in *rested*. Palsgrave has "I reste, as a sergente dothe a prisoner, or his goodes, *je arreste*."

43. *Tell*. The Camb. editors conjecture "Well, tell," on account of the *well* in the next line.

45. *He 's*. The reading of the 3d folio. The 1st and 2d folios have simply "is," which Malone explains as one of the many instances of the ellipsis of the subject. Cf. Gr. 400.

46. *Mistress, redemption*. There is no comma after *mistress* in the early eds., and the 4th folio prints "Mistris Redemption," which Rowe follows, apparently supposing that Dromio means to call Luciana "Mistress Redemption." The Camb. editors remark that the comma is often omitted after vocatives in the old editions; as in iv. 3. 74 and iv. 4. 40 below.

49. *Band*. Bond; as in *Rich. II.* i. 1. 2: "according to thy oath and band." See our ed. p. 150 (cf. p. 212, on *Bond*). The play on the word in Dromio's reply is repeated in a different form in iv. 3. 28 below.

57. *Fondly*. Foolishly. See on ii. 1. 116 above.

58. *Season*. Opportunity. Schmidt paraphrases the sentence thus: "Time is seldom so convenient and opportune as one would wish."

61. *Time*. The folios have "I;" corrected by Rowe. Malone reads "he," and St. "a."

65. *Conceit*. Conception, imagination. See *W. T.* p. 177, or *A. Y. L.* p. 162.

SCENE III.—5. *Some other*. Cf. *V.* and *A.* 1102:

"That some-would sing, some other in their bills
Would bring him mulberries and ripe-red cherries."

So *all other* (Sonn. 62. 8), etc.

7. *In.* Into; as in ii. 2. 34 above.

11. *Lapland sorcerers.* Lapland was supposed to abound in sorcerers and witches. This is Shakespeare's only allusion to the region. Cf. Milton's one reference to it in *P. L.* ii. 665:

"Nor uglier follow the night-hag, when, call'd
In secret, riding through the air she comes,
Lur'd with the smell of infant blood, to dance
With Lapland witches, while the labouring moon
Eclipses at their charms."

13. *Have you got the picture of old Adam new-apparelled?* The picture of old Adam is the sergeant, there being a play upon his buff and the slang use of the word as applied to the bare skin. What is meant by getting him *new-apparelled* is not so clear; but, perhaps, as Sr. suggests, the idea is "got him a new suit, in other words, got rid of him." Theo. inserted "rid off" after *got*. Coll. asserts that *What have you got?* is a vulgar phrase for "What have you done with?" or "What is become of?" Halliwell remarks that this needs confirmation; but Mr. Crosby says that Coll. is right, and that he remembers hearing the expression used in that sense in England twenty-five years ago. He informs us, moreover, that this explanation is given in Samuel Phelps's ed. of *S.* published in London in 1851.

17. *He that came behind you.* See on iv. 2. 37 above.

22. *Bob.* That is, a rap, or a clap on the shoulder. Cf. *A. Y. L.* ii. 7. 55:

"He that a fool doth very wisely hit
Doth very foolishly, although he smart,
But to seem senseless of the bob;"

that is, seem insensible of the stroke. The folio has "sob" (with the long *s*), for which Rowe reads "fob," and D. conjectures "sop." W. has "stop." *Bob* is Hanmer's correction.

23. *Suits of durance.* See on iv. 2. 33 above. That *durance* (cf. the modern *lasting*) was the name of a very durable fabric is evident from various passages cited by Nares and Steevens; as, for instance, *Three Ladies of London*: "the taylor that out of seven yards stole one and a half of durance." Halliwell quotes a bill of 1723, in which "sixteen yards of fine durance" is an item.

24. *Sets up his rest.* Makes up his mind, is fully resolved; a phrase taken from gaming. See *M. of V.* p. 139, or *R. and J.* p. 215.

25. *Mace.* The club carried by a bailiff or sergeant as a badge of authority. See *J. C.* p. 174, note on *Thy leaden mace*. The *morris-pike* was a formidable weapon, supposed to be of *Moorish* origin, whence its name (*Douce*). Cf. *Wb.*

35. *Hoy.* A small vessel, usually sloop-rigged; a word more familiar in England than in this country. *S.* uses it only here.

36. *Angels.* The *angel* was an English gold coin, worth about ten shillings. It had on one side a figure of Michael piercing the dragon, whence its name. The device is said to have originated in Pope Gregory's pun on *Angli* and *Angeli*, and it gave rise to a good many puns. See *M. W.* i. 3. 60, *Much Ado*, ii. 3. 35, *M. of V.* ii. 7. 56, and 2 *Hen. IV.* i. 2. 187.

"There's one come downe to fetch his dues,
A kisse, a coll, a sip of blood," etc.

According to the old superstition, some little token of affianse was always required in compacts made with the devil.

75. *Fly pride, says the peacock.* "A proverbial phrase, by which Dromio rebukes the woman, whom he thinks a cheat, for accusing his master of cheating" (Clarke).

77. *Demean.* Conduct, behave; the original and correct sense of the word (cf. *demeanour*) and the only one in S. Cf. v. i. 88 below. Wb. is clearly wrong in quoting the present passage as an example of *demean* = degrade.

80. *Both one and other.* For the omission of the article, cf. *T. and C.* prol. 21: "On one and other side, Trojan and Greek," etc. Gr. 90.

85. *Belike.* It is likely. See on iv. i. 25 above.

89. *Perforce.* By force; as in v. i. 117 below. See also *A. Y. L.* p. 141.

SCENE IV.—6. *Attach'd.* Arrested; as in iv. i. 6 above. Capell joins this line to what precedes. The first three folios have a comma after both *messenger* and *Ephesus*.

22. *Good now.* That *good*, with or without the *now*, is sometimes used vocatively in S. (=good friend, good fellow, etc.), as Abbott (Gr. 13), Schmidt, D. (*Glossary*, s. v.), and others make it, we have not a shadow of doubt, and this seems to us clearly one of the instances. H. says: "S. has *good now* repeatedly with the exact meaning of *well now*." That explanation will not fit some instances of the expression; as *W. T.* v. i. 19:

Say so but seldom. "Now, good now,
Cleomenes. Not at all, good lady," etc.

Here the *good now* is as clearly a vocative as the *good lady* that follows. See also *Ham.* p. 173.

27. *Sensible.* For the sense played upon, cf. *Cor.* i. 3. 95: "I would your cambric were sensible as your finger," etc.

30. *My long ears.* "He means that his master had lengthened his ears by frequently pulling them" (Steevens).

37. *Wont.* Is *wont* to bear. Cf. *P. P.* 273: "My curtal dog, that wont to have play'd." See also *1 Hen. VI.* i. 2. 14 and i. 4. 10. In all these passages it is the past tense of the obsolete *won* or *wone* (=dwell). The participle *wont* (not yet wholly gone out of use) is more common in S. Cf. ii. 2. 152 above. We find the present of *won* in Milton, *P. L.* vii. 457:

"As from his lair the wild beast, where he wons
In forest wild, in thicket, brake, or den."

Cf. Spenser, *Virgil's Gnat*:

"Of Poets Prince, whether he woon beside
Faire Xanthus sprinckled with Chimæras blood,
Or in the woods of Astery abide."

The same writer has the past tense in its old literal sense in *Colin Clouts Come Home Again*, 774:

"I weened sure he was our God alone,
And only woond in fields and forests here."

40. *Enter . . . PINCH.* The folio reads "a schoolmaster, call'd Pinch." Steevens remarks that in many country villages in his day the pedagogue was still a reputed conjurer. Cf. B. J., *Staple of News*: "I would have ne'er a cunning school-master in England, I mean a cunning man as a school-master; that is, a conjurer," etc. Learning and witchcraft were naturally associated in the popular mind. Latin was the language of exorcisms. Cf. *Ham.* i. 1. 42: "Thou art a scholar; speak to it, Horatio" (that is, to the ghost); and see our ed. p. 172.

Respice finem. There seems to be here, as Warb. notes, an allusion to a pamphlet by Buchanan against the lord of Liddington, which ends with the words *Respice finem, respice finem.*

41. *Like the parrot.* Warb. remarks: "This alludes to people's teaching that bird unlucky words; with which, when any passenger was offended, it was the standing joke of the wise owner to say, Take heed, sir, my parrot prophesies. To this Butler [in *Hudibras*] hints, where, speaking of Ralpho's skill in augury, he says:

'Could tell what subtlest parrots mean,
That speak, and think contrary clean;
What member 't is of whom they talk,
When they cry *rope*, and *walke, knave, walke.*'"

These particular phrases must have been commonly taught to parrots, for Halliwell cites many references to them. In Lyly's *Midas*, for instance, one of the characters says of the bird, "for every houre she will cry, walke, knave, walke;" and another replies, "Then will I mutter, a rope for parrat, a rope." Cf. Taylor the Water-Poet, *Workes*:

"Why doth the parrat cry, a rope, a rope?
Because he 's caged in prison out of hope.

Since I so idly heard the parrat talke,
In his owne language I say, Walke, knave, walke."

For the *prophecy* (meaning, as Coll. says, "respect the prophecy") Rowe reads "prophesie" and D. "to prophesy." The Camb. editors conjecture that we should read:

"or, rather, 'prospice finem,' beware the rope's end.
Antipholus of E. Wilt thou still talk like the parrot?"

47. *Please you.* "Give you as a gratuity" (Clarke). Cf. the use of *gratuity* in *M. of V.* iv. 1. 406 and *T. of S.* i. 2. 273 (see our ed. p. 141).

49. *Mark how he trembles in his ecstasy!* Those who were bewitched or possessed by an evil spirit were supposed to show it by trembling. Cf. *Temp.* ii. 2. 83: "Thou dost me yet but little hurt; thou wilt anon, I know it by thy trembling: now Prosper works upon thee." For *ecstasy* = madness, cf. *Ham.* iii. 1. 168: "Blasted with ecstasy." See also *Id.* ii. 1. 102, iii. 4. 74, 138, etc. Cf. *Macb.* p. 211.

58. *Customers.* "Contemptuously = visitors, guests" (Schmidt). For its use = harlot, see *Oth.* p. 197. Malone says: "Here it seems to signify one who visits such women."

59. *Companion*. "A word of contempt, anciently used as we now use *fellow*" (Steevens). See *Temp.* p. 131 (note on *Your fellow*), or *M. N. D.* p. 125.

60. *Perdy*. A corruption of *par Dieu*. See *Ham.* p. 229.

71. *Sans*. Much used in the time of S., and apparently viewed as an English word. See *A. Y. L.* p. 163.

73. *Certes*. Certainly; nearly obsolete in the time of S., who uses it only five times. It is a pet archaism with Spenser.

Kitchen-vestal. "Her charge being," says good Dr. Johnson, "like that of the vestal virgins, to keep the fire burning."

76. *Vigour*. The Coll. MS. has "rigour." Pope changed *his* to "your."

77. *Soothe*. Humour; as the answer shows. Cf. *Lear*, iii. 4. 182: "Good my lord, soothe him; let him take the fellow," etc.

90. *Is*. Changed by Rowe to "are;" but the singular verb is common enough with two singular subjects. See Gr. 336.

91. *Deadly*. Deathly, deathlike. Cf. *V. and A.* 1044: "a deadly groan;" *T. N.* i. 5. 284: "such a deadly life," etc.

92. *Bound and laid in some dark room*. Cf. v. i. 248 below. This was the common treatment of the insane in the time of S. Cf. *A. Y. L.* iii. 2. 421: "Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do;" and see our ed. p. 178. Cf. *Lear*, p. 251, note on line 82.

93. *Lock me forth*. Cf. the use of *forth* in ii. 2. 209 above. Gr. 41.

102. *These false*. Rowe changed *these* to "those."

105. *Ay me!* The folio reading, for which H. and some other editors substitute "Ah me!" The latter occurs only in *R. and J.* v. i. 10 (perhaps by accident), while the former is found some thirty times in the early eds. Cf. Milton, *Lycidas*, 56, 154, *Comus*, 511, *P. L.* iv. 86, x. 813, etc. Cf. v. i. 186 below.

112. *Peevish*. Foolish. See on iv. i. 93 above.

114. *Do . . . displeasure*. Cf. v. i. 142 below.

117. *Discharge*. Pay. See on iv. i. 32 above.

119. *The debt grows*. See on iv. i. 8 above, and cf. 132 below.

122. *Unhappy*. "Here used in one of the senses of *unlucky*, that is, mischievous" (Steevens). Cf. the Latin *infelix*, the Fr. *malheureux*, and the German *unselig*.

123. *Bond*. There is an obvious play upon the word.

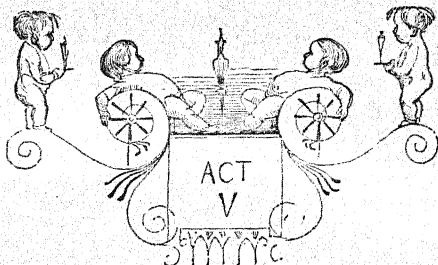
135. *Whenas*. When; as in *V. and A.* 999, *Sonn.* 49. 3, 3 *Hen. VI.* i. 2. 75, ii. 1. 46, v. 7. 34, etc. It is printed as two words in the folio.

142. *God, for thy mercy!* Cf. *Rich. II.* ii. 2. 98: "God, for his mercy!" etc. Gr. 155.

148. *Stuff*. "An old word for baggage or luggage. It was formerly used with the same widely comprehensive meaning for goods and chattels generally, as women nowadays use the word *things*, or as the Italians use their word *roba*" (Clarke). The word is still current in New England in this sense. Cf. *Gen.* xxxi. 37, xlv. 20, 1 *Sam.* x. 22, xxv. 13, etc.

149. *Loug*. Not often used with a subordinate clause; but cf. 3 *Hen. VI.* iii. 3. 254: "I long till Edward fall by war's mischance."

151. *Speak us fair.* See on iv. 2. 16 above, and cf. iii. 2. 11. The 2d folio has "spake." Capell changed *saw* to "see."



SCENE I.—*S. Bear.* Carry off, win. Cf. *T. of A.* i. 1. 131:

"His honesty rewards him in itself;
It must not bear my daughter."

10. *That self chain.* Cf. *M. of V.* i. 1. 148: "that self way;" *Hen. V.* i. 1. 1: "that self bill," etc. Gr. 20.
11. *Forswore . . . to have.* That is, swore that he did not have.
16. *Circumstance.* Detail. Cf. *K. John*, ii. 1. 77:

"The interruption of their churlish drums
Cuts off more circumstance."

See also *R. and J.* p. 178, note on *Stay the circumstance.*

25. *Heard me to deny.* For the *to* after *heard*, cf. 2 *Hen. VI.* ii. 1. 94: "Myself have heard a voice to call him so." Gr. 349.

26. *These ears,* etc. To fill out the measure, Pope gave "knowest," Hanmer "knowest well," and Capell "hear thee, sir." W. conjectures "hear thee swear." *Hear* may be a dissyllable, as Clarke makes it. Cf. *hire* in iv. 1. 95 above, and *sour* in 45 below.

30. *I'll prove mine honour,* etc. "The duello was regarded as an appeal to Providence, and its issue as determining the side of honour" (J. H.).

34. *Get within him.* "Close with him, grapple with him" (Steevens).

36. *Take a house.* That is, take refuge in a house.

37. *This is some priory.* This has been criticised as an anachronism; but see p. 106 above.

45. *Sour.* Spelt "sower" in the folios to indicate the dissyllabic pronunciation. See on 26 above.

46. *Much different.* The 2d folio repeats *much* for the sake of the measure. Jervis conjectures "too much."

49. *Wrack of sea*. The later folios have "at" for *of*. *Wrack* is uniformly so spelt in the early eds., and the pronunciation is shown by the rhymes *alack* in *Per.* iv. prol. 12, and *back* in *V. and A.* 558, *R. of L.* 841, 965, *Sonn.* 126. 5, and *Macb.* v. 5. 51. Cf. *shipwracked* in i. 1. 114 above.

51. *Stray'd*. Caused to stray, misled; the only instance of the transitive use in *S.*

62. *Copy*. Probably="theme," as Steevens explains it. Perhaps, as Clarke suggests, it is="copious subject," combining the sense of the Latin *copia*, abundance, with that of theme, or subject. Schmidt thinks it may be="a law to be followed, a rule to be observed."

66. *Glanced it*. Hinted it; not elsewhere used transitively by *S.* Some follow Pope in reading "at it."

70. *Poisons*. Changed by Pope to "poison." Capell reads "clamour" in 69. The construction, however we may explain it, is very common in the folio. Abbott (Gr. 333) calls it the "3d person plural in -s." It is sometimes necessary to the rhyme; as in *V. and A.* 1128, *Sonn.* 41. 3, *Macb.* ii. 1. 61, *Ham.* iii. 2. 214, etc.

71. *Sleeps*. For the plural, cf. *Ham.* iv. 7. 30: "Break not your sleeps for that," etc. Malone quotes Sidney, *Arcadia*: "My sleeps were inquired after, and my wakings never unsaluted."

74. *Digestions*. A quadrisyllable. See on ii. 2. 130 above.

79. *But moody*, etc. To fill out the measure, Hamner inserted "moping" after *moody*; and Sr. conjectures "moody sadness."

80. *Kinsman*. Simply="akin," which Hamner substituted. Capell changed it to "kins-woman," putting the "kins-" at the end of 79; but, as Steevens remarks, this is inadmissible in English verse, unless it be of the comic kind. He compares the *Homer Travesty*:

"On this Agam-
memnon began to curse and damn."

Ritson compares *M. of V.* iii. 2. 169:

"but now I was the lord
Of this fair mansion, *master* of my servants,
Queen o'er myself."

82. *Distemperatures*. Distempers. Cf. 1 *Hen. IV.* iii. 1. 34: "Our grandam earth, having this distemperature," etc. Cf. *M. N. D.* p. 144.

84. *Would mad*. Cf. iv. 4. 124 above. *S.* does not use *madden*.

86. *Have*. The reading of the 2d folio. The 1st has "Hath," which may be what *S.* wrote. See *R. and J.* p. 140 (on *Doth*), and *Cor.* p. 248, (on *Do*). Gr. 334.

90. *She did betray me*, etc. See p. 29 above.

92. *In*. Into. See on ii. 2. 34 above, and cf. 143 below.

94. *Neither*. Cf. 302 below. See also *T. G. of V.* iii. 1. 106, v. 2. 33, etc.

105. *Formal*. Ordinary; here=rational. Cf. *A. and C.* ii. 5. 41:

"Thou shouldst come like a Fury crown'd with snakes,
Not like a formal man;"

where it means an ordinary man as opposed to a supernatural being. See also *T. N.* ii. 5. 128, where "any formal capacity"=any ordinary in-

tellect. Similarly, *informal*, in the only instance of the word in S. (*M. for* v. 1. 236), =out of one's senses.

106. *Parcel*. Part; as in *Cor.* iv. 5. 231: "a parcel of their feast," etc.

117. *Perforce*. See on iv. 3. 89 above.

121. *Sorry*. Changed by the Coll. MS. to "solemn." Henley compares *Macb.* ii. 2. 21: "This is a sorry sight." As Steevens remarks, *sorry* had anciently a stronger meaning than at present. Cf. Chaucer, *C. T.* 11743 (Tyrwhitt, 7283): "the tormentz of this sory place" (that is, hell), etc.

Death is the reading of the 3d folio; the earlier folios have "depth."

124. *Reverend*. Here the 1st and 2d folios have "reverent," but "reverend" in 134 below. The two forms are used indiscriminately in the early eds.

137. *Who*. The reading of 1st folio, for which the 2d (followed by most modern editors) has "whom." Cf. *Macb.* iii. 1. 123: "Who I myself struck down;" *Cor.* ii. 1. 8: "Who does the wolf love?" etc. Gr. 274.

138. *Important*. Importunate; as in *Much Ado*, ii. 1. 174: "If the prince be too important, tell him there is measure in every thing." See also *A. W.* iii. 7. 21. In *Lear*, iv. 4. 26, the quartos have "important," the folios "importun'd." So *importance* = importunity, in *T. N.* v. 1. 371 and *K. John*, ii. 1. 7. Rowe changed *important* to "all-potent."

140. *That*. So that; as often. Gr. 283.

142. *Doing displeasure*. Cf. iv. 4. 114 above.

143. *In*. Into; as in 92 above.

144. *Jewels*. See on ii. 1. 109 above.

146. *Take order*. Take measures. Cf. *Oth.* p. 206.

148. *Wot*. Know; used only in the present tense and participle. For the latter, see *W. T.* p. 175.

Strong escape. "Escape effected by *strength*, or violence" (Steevens). Malone was at first disposed to read "strange," but afterwards became satisfied that the text is right.

150. *With*. Changed by Capell to "here." Ritson conjectured "then."

153. *Raising of*. Cf. *A. Y. L.* ii. 4. 44: "searching of thy wound;" *Id.* iv. 3. 10: "as she was writing of it," etc. Gr. 178.

169. *Are both broke loose*, etc. Malone notes that though, according to the usage of the time, *are broke loose* was correct enough (Gr. 295), *are beaten the maids* would not be admissible. He was right, however, in considering it one of the "confusions of construction" so common in S. Cf. Gr. 411-415.

170. *A-row*. In a row, one after another. Gr. 24. Cf. Spenser, *F. Q.* v. 12. 29: "all her teeth arew." Steevens quotes Chaucer, *C. T.* 11296 (Tyrwhitt, 6836): "A thousand tyme arewe he gan hire kisse;" and Turberville, *Penelope to Ulysses*: "The Trojan tentes arowe." Douce adds from *Hormanni Vulgaria*: "I shall tell thee arowe all that I sawe: Ordine tibi visa omnia exponam."

171. *Whose beard they have sing'd*, etc. It has been conjectured that S. may have got the hint of this from North's *Plutarch*, where, in the Life of Dion, it is stated that "Dionysius was so fearful and mistrustful of

everybody that he would suffer no man with a pair of barber's scissors to poll the hair of his head, but caused an image-maker of earth to come unto him, and with a hot burning coal to burn his goodly bush of hair round about."

174. *To him*. Omitted by Capell. Hammer struck out *and*, and Steevens *and the*.

175. *Nicks him like a fool*. Malone notes that professional fools were shaved and had their hair *nicked* or notched in a particular manner. He cites *The Choice of Change*, 1598, in which it is said of monks that "they are shaven and notched on the head, like fooles."

183. *Scorch*. Changed by Warb. to "scotch" (=hack, cut), for which see *Cor.* p. 256. In *Macb.* iii. 2. 13, "scorch'd" in the folio is pretty clearly a misprint—unless it be an old spelling—of "scotch'd;" but here *scorch* may be used in its familiar sense. Singeing the doctor's beard may have suggested scorching his wife's face. As Halliwell remarks, the word does not necessarily imply any thing more than burning the skin. He cites *Rev.* xvi. 8.

192. *Bestrid thee*. That is, to defend thee when fallen. Cf. 1 *Hen.* IV. v. 1. 122: "Hal, if thou see me down in the battle, and bestride me, so; 't is a point of friendship." See our ed. p. 197, or *Macb.* p. 237. The past tense and participle are both *bestrid* in S.

205. *Harlots*. Base or lewd fellows. The word was applied to men as well as women. See *W. T.* p. 168.

210. *On night*. That is, "o' nights" (*T. N.* i. 3. 5), or "a-night" (*A. Y. L.* ii. 4. 48). For the interchange of *on*, *of*, and the prefix *a-*, see *Gr.* 180-182.

214. *I am advised*, etc. "That is, I am not going to speak precipitately or rashly, but on reflection and consideration" (Steevens). Cf. *M. of V.* i. 1. 142: "with more advised watch;" *Rich.* III. ii. 1. 107:

"who, in my wrath,
Kneel'd at my feet, and bade me be advis'd," etc.

See also *Lear*, p. 196, note on *Advise yourself*.

217. *Albeit*. Several times interchanged with *although* in the early eds. In *M. of V.* i. 3. 62, the folios have *albeit*, the 1st quarto *although*; in 1 *Hen.* IV. i. 3. 128 the folios have *although*, the quartos *albeit*; and in *Rich.* III. iv. 3. 6 the folios have *albeit*, the quartos *although*.

219. *Pack'd*. Leagued, in conspiracy; as in *Much Ado*, v. 1. 308: "Who, I believe, was pack'd in all this wrong." Cf. the noun *pack* in *M. W.* iv. 2. 123: "there's a knot, a ging, a pack, a conspiracy against me," etc. Schmidt gives *pack* that sense in iv. 4. 100 above. H. remarks here that "*pack* is still used for *agreement* or *compact*;" but *pack* is of course the Latin *pactum*, and has no connection whatever with *pack*.

229. *God he knows*. Cf. *Rich.* III. iii. 1. 10: "On what occasion, God he knows, not I," etc. *Gr.* 243.

231. *My peasant*. Cf. ii. 1. 81 above.

233. *Fairly I bespoke*. Cf. *T. N.* v. 1. 192: "But I bespake you fair, and hurt you not." See also iv. 2. 26 and iv. 4. 151 above.

235, 236. *By the way* . . . *rabble more*. One line in the folios.

239. *Anatomy*. Skeleton. In *K. John*, iii. 4. 40, Death is called "that fell anatomy." See also *T. N.* p. 149.

242. *Living dead man*. Usually printed "living-dead man;" but it is quite as well without the hyphen, which is not in the folios.

243. *Took on him as a conjurer*. Pretended to be a conjurer. Cf. *2 Hen. IV.* iv. 1. 60: "I take not on me here as a physician," etc.

According to Minsheu, "the difference between conjuration and witchcraft is that the conjurer seemeth by praiers and invocations of God's powerfull names, to compell the devill to say or doe what he commandeth; the witch dealeth rather by a friendlie and voluntarie conference or agreement betweene him or her and the devill or familiar, to have his or her turne served in lieu or stead of bloud, or other gift offered unto him, especially of his or her soule."

245. *With no face*, etc. Cf. the play upon *half-faced* in *K. John*, i. 1. 94 (see our ed. p. 134).

248. *Dankish*. Damp; used by S. only here. For *dank*, see *1 Hen. IV.* p. 156.

250. *In sunder*. The reading of the 1st folio. The phrase was apparently going out of use, as the 2d folio substitutes *asunder*. In *Rich. III.* iv. 1. 34, the quartos have *in sunder*, the folios *asunder*. The only other instance of *in sunder* in S. is in *R. of L.* 388.

269. *And this is false*, etc. Nearly a repetition (and doubtless unintentional) of 209 above (Coll.).

270. *Impeach*. Impeachment, accusation. The noun occurs again in *3 Hen. VI.* i. 4. 60: "no impeach of valour."

271. *Have drunk of Circe's cup*. "Are become as irrational as beasts" (Malone). Cf. *1 Hen. VI.* v. 3. 35.

273. *Coldly*. Coolly, calmly. Cf. *R. and J.* iii. 1. 55:

"Either withdraw into some private place,
Or reason coldly of your grievances."

276. *With her there*. With that woman there; referring to the Courtesan.

282. *Mated*. See on iii. 2. 54 above.

283. *Vouchsafe me speak*. For the omission of *to*, see Gr. 349. We find it inserted in 393 below.

291. *Unbound*. Dromio plays on the word, as on *bound* in 306 below.

299. *Careful*. Full of care, anxious. Cf. *Rich. II.* ii. 2. 75: "O, full of careful business are his looks!" See Gr. 3.

Deformed=deforming. For this active use of passive participles, see Gr. 374.

300. *Defeatures*. See on ii. 1. 98 above. Cf. also the use of *defeat*=disfigure, in *Oth.* i. 3. 346. Halliwell quotes Florio: "*Disfare*, to undoe, to spoile, to waste, to marre, to unmake, to defeate."

302. *Neither*. See on 94 above.

308. *Splitted*. See on i. 1. 103 above.

310. *My feeble key of untun'd cares*. "The weak and discordant tone of my voice, that is changed by grief" (Douce).

311. *Grained*. "That is, furrowed, like the *grain* of wood" (Steevens). Cf. *Cor.* iv. 5. 114: "My grained ash," etc.

320. *Syracusa, boy*. There is no comma in the folios, which led Rowe to read "Syracusa bay" and Hammer "Syracusa's bay."

322. *Stam'ist*. For the intransitive use, cf. *A. Y. L.* iv. 3. 136: "I do not shame to tell you what I was;" and see our ed. p. 192.

332. *Genius*. Attendant spirit. Cf. *A. and C.* ii. 3. 19:

"Thy demon, that 's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Cæsar's is not; but near him thy angel
Becomes a fear, as being overpower'd;"

and *Macb.* iii. i. 56:

"There is none but he
Whose being I do fear; and under him
My Genius is rebuk'd, as it is said
Mark Antony's was by Cæsar."

334. *Deciphers*. Distinguishes. Cf. *M. W.* v. 2. 10: "the white will decipher her well enough."

356-361. *Why here begins . . . met together*. In the folios these lines follow 345. The re-arrangement is due to Capell and is adopted by all the editors.

His morning story refers to that which he has told the Duke in i. i.

357. *Antipholuses*. The folio has "Antipholus," which was, however, intended as a plural. Cf. Gr. 471.

358. *Semblance*. A trisyllable (= *semb(e)lance*), like *children* in 360. See Gr. 477.

359. *Her urging of her wrack*. The Coll. MS. changes *her* in both places to "his;" but the Duke may refer to what Æmilia has just said.

361. *Which*. Who; as often. Gr. 265.

378. *I think it be*. Cf. *Ham.* i. i. 108: "I think it be no other but even so," etc. Gr. 299.

388. *Errors all arose*. The folios have "are arose," which the Camb. ed. retains. If it be what S. wrote it is = *have* arose, or arisen; but it is more likely a misprint, to be corrected as in the text, which is due to Rowe. St. reads "rare arose," as being nearer to the original; but "are" is an easy misprint for *all*. "Moreover," as Clarke remarks, "*all* here is quite in Shakespeare's style, and is his way of drawing attention to the many errors that have occurred, and given the play its name."

390. *It shall not need*. Cf. 3 *Hen. VI.* i. 4. 125: "It needs not." J. H. quotes Milton, *P. L.* iii. 340: "For regal sceptre then no more shall need."

397. *Sympathized*. Mutually shared or suffered. For other peculiar uses of the word, see *R. of L.* 1113, *Sonn.* 82. 11, and *R. of L.* iii. i. 52.

399. *Satisfaction*. Metrically five syllables. See on iv. i. 5 above.

400. *Thirty-three years*. The folio reading, changed by Theo. to "twenty-five" and by Capell to "twenty-three." The modern editors generally follow Theo., who got his "twenty-five" by putting together what Ægeon has said of his son's leaving him at the age of "eighteen" (i. i. 125) and of the "seven short years" (309 above) since he saw him. Capell's "twenty-three" is derived from i. i. 125 and i. i. 132. But, as the Camb. eds. (who retain the folio reading) remark, the Duke says (326 above) that he has been patron to Antipholus for "twenty years."

and either three or five seems too early an age to assign for the commencement of the patronage. Moreover, Antipholus saved the Duke's life in the wars "long since" (161, 191 above); and his "long experience" of his wife's "wisdom" and her "years" are mentioned in iii. i. 88, 89. We are inclined to think it is only one of several instances of the poet's carelessness in these little arithmetical matters. See *T. of S.* p. 128 (note on *This seven*), *T. N.* p. 126 (on *Three days*), and *Hen. V.* p. 147 (on *Four hundred one and twenty years*). Cf. also *M. N. D.* p. 122.

402. *N'er*. The 1st folio has "are," and the 2d changes *burden* to the plural. Capell reads "not," W. "here," and Coll. "undelivered." *N'er* is due to D.

404. *The calendar*s. That is, the two Dromios. Cf. i. 2. 41 above.

405. *A gossips' feast*. That is, a sponsors' feast. *Gossip* in this sense is both masculine and feminine. Cf. *W. T.* ii. 3. 41 and *Hen. VIII.* v. 5. 13.

Go with me. Warb. changed *go* to "gaud," and Heath conjectured "joy," which W. and H. adopt; but, as Clarke remarks, "*go with me* is the burden of the Abbess's speech throughout." The Camb. editors conjecture, "So to a gossips' feast all go with me." Mr. Crosby would read,

"Go to a gossips' feast, and joy with me—
After so long grief—such nativity;"

that is, "enjoy this *birth*, after such a long *travail*, with me at a feast of *gossips*."

406. *Such nativity!* Hanmer changed *nativity* to "felicity," and D. and some others adopt Johnson's conjecture of "festivity." The Camb. editors, Coll., Clarke, and W. retain *nativity*. Clarke well defends it thus: "There is something in the repetition of *nativity* which harmonizes with Emilia's dwelling on the fact that *this present hour* is the birth-hour of her sons. Such reiterations in speeches at the close of a play are not unfrequent with S., who often, as it appears to us, gives this kind of confusedly repeated constructions, partly to indicate the tumult of feeling in the speaker, partly to impress upon the audience any special point towards which he desires to draw their attention."

407. *Gossip*. Make merry. Cf. *K. John*, v. 2. 59:

"at feasts,
Full of warm blood, of mirth, of gossiping."

410. *Lay at host in*. That is, were put up at. Cf. i. 2. 9 above.

415. *Kitchen'd me*. Entertained me in the kitchen; the only instance of the verb in S.

418. *Sweet-fac'd*. Cf. *M. N. D.* i. 2. 88: "Pyramus is a sweet-fac'd man."

422. *Senior*. The 1st and 2d folios have "signior," and the others "signiority." *Senior* is Pope's correction.





INDEX OF WORDS AND PHRASES EXPLAINED.

- ache (spelling), 125.
 advised, I am, 146.
 aim (transitive), 129.
 albeit, 146.
 almanac of my true date,
 113.
 alone, alone, 117.
 amain, 111.
 America, 130.
 anatomy, 147.
 angel (coin), 138.
 Antipholus, 108.
 apparently, 133.
 armadoes, 130.
 a-row, 145.
 as (=that), 110.
 aspect (accent), 119.
 assured (=affiliated), 130.
 at board, 127.
 attach (=arrest), 132, 140.
 attain, 127.
 avoid! 139.
 ay me! 142.
- back-friend, 136.
 ballast, 130.
 balsamum, 134.
 band (=bond), 137.
 bear (=win), 143.
 befallen of, 111.
 Belgia, 130.
 belike, 132, 140.
 beshrew, 116.
 besides (preposition), 129.
 bespeak a long spoon, 139.
 bestow (=employ), 132.
 bestowed, 114.
 bestrid, 146.
 bloods, 108.
 bob (=rap), 138.
 bond (play upon), 142.
 both one and other, 140.
 bought and sold, 125.
 bound (play upon), 147.
 broke (=broken), 113.
 buff, 136.
 buy this sport as dear,
 133.
- calendars (figurative), 149.
 capon, 125.
 caracks, 130.
 carat, 133.
 carcanet, 124.
 careful (=anxious), 147.
 carve to, 120.
 certes, 124.
 chalky cliffs, 130.
 changeful, 135.
 charged him with, 124.
 Circe's cup, 147.
 circumstance, 143.
 clean (=quite), 111.
 coil (=ado), 125.
 coldly (=calmly), 147.
 common (noun), 119.
 compact of credit, 127.
 companion, 142.
 conceit (=conception), 127,
 137.
 confesate, 109.
 confounds himself, 113.
 confusion (=ruin), 122.
 conjure (accent), 139.
 consecrate, 121.
 consort (=keep company),
 113.
 copy (=theme), 144.
 counter (play upon), 136.
 countermands, 136.
 curtail, 131.
 customers, 141.
- dankish, 147.
 dark-working, 114.
 deadly (=deathly), 142.
 death, the, 112.
 debted, 133.
 deciphers, 148.
 decline (=incline), 127.
 deep-divorcing, 121.
 deer (play upon), 117.
 defeatures, 116, 147.
 deformed (=deforming), 147.
 demean, 140.
 denied (with negative), 135.
- devil's dam, the, 139.
 digestions (metre), 144.
 dilate (=relate), 111.
 disannul, 112.
 discharge (=pay), 142.
 discharged (=paid), 133.
 dispense with, 117.
 dispose (noun), 110.
 disposed (=disposed of), 114.
 distemperatures, 144.
 distract (=distracted), 139.
 diviner, 130.
 do displeasure, 142, 145.
 doubtfully (play upon?), 116.
 Dowsabel, 134.
 draws dry-foot, 136.
 dry basting, 119.
 durance, 138.
- earnest (play upon), 118.
 ecstasy (=madness), 141.
 elm (figurative), 122.
 embracements, 110.
 Epidamnium, 110.
 everlasting garment, 136.
 excrement, 119.
 exempt (=separated), 122.
- fair (=fairness), 116.
 fairly I bespoke, 146.
 fairy (malignant), 136.
 fall (transitive), 121.
 falsing, 120.
 far from her nest the lapwing
 cries, 135.
 fast (play upon), 114.
 feeble key of untuned cares,
 147.
 fine and recovery, 119.
 fly pride, says the peacock,
 140.
 folded (=concealed), 127.
 fond (=doting), 118.
 fondly (=foolishly), 137.
 fool-begged, 116.
 for (=because), 110.
 for why, 129.
 forbid (=forbidden), 114.

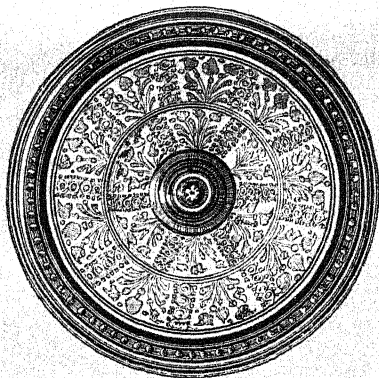
152 INDEX OF WORDS AND PHRASES EXPLAINED.

- formal (=ordinary), 144.
 forswore to have, 143.
 forth (=away from home), 123.
 forth (=cut), 113, 142.
 fraughtage, 134.
- genius, 148.
 get within him, 143.
 Gillan, 125.
 Ginn, 124.
 glanced it, 144.
 God, for thy mercy! 142.
 God he knows, 146.
 good now, 140.
 gossip (=make merry), 149.
 gossips feast, 149.
 grained, 147.
 growing (=accruing), 132, 142.
 guilders, 108, 132.
 guilty to, 131.
- hairs, 128.
 harlots (masculine), 146.
 hatch (noun), 125.
 healthful, 111.
 heart's meteors, 134.
 heir (play upon), 219.
 help (repeated), 112.
 helpless, 116.
 hire (disyllable), 134.
 his (=its), 115, 117, 135.
 hit of, 127.
 help, 132.
 horn-mad, 116.
 host (verb), 112.
 hour (disyllable), 126.
 how chance, 113.
 hoy, 138.
- I buy a thousand pound a year! 132.
 I think it be, 148.
 idle (=barren), 122.
 illusions (metre), 139.
 impeach (noun), 147.
 important (=importunate), 145.
 importune (accent), 111, 132, 133.
 in (=into), 117, 138, 144, 145.
 in despite of mirth, 126.
 in post, 113.
 in sunder, 147.
 incorporate, 121.
 inspiration (metre), 122.
 instance (=sign), 110.
 is wandered, 118.
 it shall not need, 148.
- jest upon, 110.
 jewel, 117, 145.
- kinsman (=akin), 144.
 kitchened me, 149.
 kitchen-vestal, 142.
 know my aspect, 119.
- Lapland sorcerers, 138.
 lashed, 115.
 latter-born, 110.
 lay at host in, 149.
 lets (=hinders), 117.
 liberties of sin, 114.
 licentious (metre), 121.
 lifeless end, 112.
 light (=wanton), 139.
 light (play upon?), 130.
 Limbo, 136.
 list me, 134.
 living dead man, 147.
 long (with a subordinate clause), 142.
 long spoon, bespeak a, 139.
 Love (=Venus), 128.
 love-springs, 126.
 Low Countries (play upon), 130.
 Luce (play upon), 125.
- mace, 138.
 mad (verb), 144.
 make the doors, to, 126.
 malt-horse, 125.
 marks (play upon), 114.
 mated (=mad), 147.
 mated (play upon), 128.
 mean (=means), 113.
 merchant (metre), 112.
 mermaid (=siren), 128.
 mickle, 125.
 minions (=favourites), 116.
 mome, 125.
 mood (=anger), 122.
 more hair than wit, 119.
 mortal (=deadly), 108.
 moves (=appeals to), 123.
- nativity, 149.
 nature (=natural feeling), 110.
 need (impersonal), 148.
 neither, 144, 147.
 nicks him like a fool, 146.
 no (=not), 112.
- o'er-raught, 114.
 of (=out of), 111.
 on night, 146.
 on the case, 137.
 once this, 126.
 other where, 115, 117.
 owe (=own), 125.
- packed, 146.
 parcel (=part), 145.
- parrot, like the, 141.
 part (=depart), 125.
 partial to infringe, etc., 108.
 passage, 126.
 patch (=fool), 125.
 pause (=rest), 115.
 peasant, 146.
 peevish (=silly), 134, 142.
 penitent (=doing penance), 113.
 perdy, 142.
 perforce (=by force), 140, 145.
 persevere, 124.
 peruse the traders, 112.
 Phoenix, the, 114.
 picture of old Adam, etc., 138.
 plainings, 110.
 please (=give a gratuity), 141.
 pleaseth you, 132.
 Porpentine, 126.
 post (play upon), 113.
 pound (literal), 132.
 presently, 131.
 procrastinate, 112.
 put the finger in the eye, 123.
- quit (=remit), 110.
- raising of, 145.
 reave, 111.
 respice finem, 141.
 reverend, 145.
 reverted, 129.
 rhyme nor reason, 119.
 round (play upon), 117.
 run this humour out of breath, 133.
 runs counter, 136.
- sans, 142.
 satisfaction (metre), 132, 148.
 scone, 114, 119.
 scorch, 146.
 season (=opportunity), 137.
 self (adjective), 143.
 semblance (trisyllable), 148.
 send me by some token, 133.
 senior, 149.
 sensible (play upon), 140.
 sere, 135.
 sets up his rest, 138.
 shamesh (intransitive), 148.
 shapeless (=missshapen), 135.
 since (with past tense), 118.
 sinking-ripe, 110.
 sir-reverence, 129.
 situate, 115.
 sleeps (noun), 144.
 so (omitted), 130, 145.
 so fair an offered chain, 131.

Solinus (spelling), 108.
 some other, 137.
 soon at five o'clock, 113.
 soothe (=humour), 142.
 sorry, 145.
 sot (=dolt), 123.
 sour (dissyllable), 143.
 speak him fair, 135, 143.
 spite (=vexation), 135.
 splitted, 111, 147.
 spurn at, 121.
 stale (play upon), 117.
 stands upon, 133.
 stigmatical in making, 135.
 stomach (=appetite), 113.
 strayed (transitive), 144.
 strong escape, 145.
 strucken, 113.
 strumpeted, 121.
 stuff (=luggage), 142.
 succession (metre), 142.
 suits of durance, 138.
 supposed, 126.
 suspect (noun), 126.
 swart, 129.
 sweet now, 135.

sweet-faced, 149.
 sympathized, 148.
 synod, 108.
 Syracusians, 109.
 take a house, 143.
 take order, 145.
 Tartar (=Tartarus), 136.
 that (affix), 112, 118, 119.
 thirty-three years, 148.
 timely (=early), 111.
 to (infinitive), 143, 147.
 took (=taken), 116.
 took on him as a conjurer,
 147.
 towards (accent), 111.
 train (=entice), 127.
 trimming, 120.
 turn 't the wheel, 131.
 unbound (play upon), 147.
 understand (play upon), 116.
 ungalled, 126.
 unhappy, 142.
 vain (=foolish), 131.

vain (=light of tongue),
 127.
 villain (=vassal), 113.
 vulgar, 126.
 waftage, 134.
 wafts (beckons), 120.
 weary (sun), 112.
 week (play upon?), 129.
 well-advised, 124.
 what (=why), 127, 133.
 what have you got? 138.
 what please, 131.
 whenas, 142.
 when? can you tell? 125.
 whether (monosyllable), 133.
 which (=who), 148.
 who (=whom), 145.
 will (=shall), 133.
 will (=would), 114.
 wink (=shut the eyes), 128.
 won (=dwell), 140.
 wont (=is wont), 140.
 wot, 145.
 wrack, 144.
 wrong not that wrong, 122.





SHAKESPEARE.

WITH NOTES BY WM. J. ROLFE, A.M.

The Merchant of Venice.
The Tempest.
Julius Caesar.
Hamlet.
As You Like it.
Henry the Fifth.
Macbeth.
Henry the Eighth.
A Midsummer-Night's Dream.
Richard the Second.
Richard the Third.
Much Ado About Nothing.
Antony and Cleopatra.
Romeo and Juliet.
Othello.
Twelfth Night.
The Winter's Tale.
King John.
Henry IV. Part I.
Henry IV. Part II.

King Lear.
The Taming of the Shrew.
All's Well That Ends Well.
Coriolanus.
Comedy of Errors.
Cymbeline.
Merry Wives of Windsor.
Measure for Measure.
Two Gentlemen of Verona.
Love's Labour's Lost.
Timon of Athens.
Henry VI. Part I.
Henry VI. Part II.
Henry VI. Part III.
Troilus and Cressida.
Pericles, Prince of Tyre.
The Two Noble Kinsmen.
Poems.
Sonnets.
Titus Andronicus.

Illustrated. 16mo, Cloth, 56 cents per vol. ; Paper, 40 cents per vol.

FRIENDLY EDITION, complete in 20 vols., 16mo, Cloth, \$30 00;
Half Calf, \$60 00. (*Sold only in Sets.*)

In the preparation of this edition of the English Classics it has been the aim to adapt them for school and home reading, in essentially the same way as Greek and Latin Classics are edited for educational purposes. The chief requisites are a pure text (expurgated, if necessary), and the notes needed for its thorough explanation and illustration.

Each of Shakespeare's plays is complete in one volume, and is preceded by an Introduction containing the "History of the Play," the "Sources of the Plot," and "Critical Comments on the Play."

From HORACE HOWARD FURNESS, Ph.D., LL.D., *Editor of the "New Variorum Shakespeare."*

No one can examine these volumes and fail to be impressed with the conscientious accuracy and scholarly completeness with which they are edited. The educational purposes for which the notes are written Mr. Rolfe never loses sight of, but like "a well-experienced archer hits the mark his eye doth level at."

From F. J. FURNIVALL, Director of the New Shakspeare Society, London.

The merit I see in Mr. Rolfe's school editions of Shakspeare's Plays over those most widely used in England is that Mr. Rolfe edits the plays as works of a poet, and not only as productions in Tudor English. Some editors think that all they have to do with a play is to state its source and explain its hard words and allusions; they treat it as they would a charter or a catalogue of household furniture, and then rest satisfied. But Mr. Rolfe, while clearing up all verbal difficulties as carefully as any Dryasdust, always adds the choicest extracts he can find, on the spirit and special "note" of each play, and on the leading characteristics of its chief personages. He does *not* leave the student without help in getting at Shakspeare's chief attributes, his characterization and poetic power. And every practical teacher knows that while every boy can look out hard words in a lexicon for himself, not one in a score can, unhelped, catch points of and realize character, and feel and express the distinctive individuality of each play as a poetic creation.

From Prof. EDWARD DOWDEN, LL.D., of the University of Dublin, Author of "Shakspeare: His Mind and Art."

I incline to think that no edition is likely to be so useful for school and home reading as yours. Your notes contain so much accurate instruction, with so little that is superfluous; you do not neglect the æsthetic study of the play; and in externals, paper, type, binding, etc., you make a book "pleasant to the eye" (as well as "to be desired to make one wise")—no small matter, I think, with young readers and with old.

From EDWIN A. ABBOTT, M.A., Author of "Shakespearian Grammar."

I have not seen any edition that compresses so much necessary information into so small a space, nor any that so completely avoids the common faults of commentaries on Shakespeare—needless repetition, superfluous explanation, and unscholar-like ignoring of difficulties.

From HIRAM CORSON, M.A., Professor of Anglo-Saxon and English Literature, Cornell University, Ithaca, N.Y.

In the way of annotated editions of separate plays of Shakespeare, for educational purposes, I know of none quite up to Rolfe's.

From Prof. F. J. CHILD, of Harvard University.

I read your "Merchant of Venice" with my class, and found it in every respect an excellent edition. I do not agree with my friend White in the opinion that Shakespeare requires but few notes—that is, if he is to be thoroughly understood. Doubtless he may be enjoyed, and many a hard place slid over. Your notes give all the help a young student requires, and yet the reader for pleasure will easily get at just what he wants. You have indeed been conscientiously concise.

Under date of July 25, 1879, Prof. CHILD adds: Mr. Rolfe's editions of plays of Shakespeare are very valuable and convenient books, whether for a college class or for private study. I have used them with my students, and I welcome every addition that is made to the series. They show care, research, and good judgment, and are fully up to the time in scholarship. I fully agree with the opinion that experienced teachers have expressed of the excellence of these books.

From Rev. A. P. PEABODY, D.D., Professor in Harvard University.

I regard your own work as of the highest merit, while you have turned the labors of others to the best possible account. I want to have the higher classes of our schools introduced to Shakespeare chief of all, and then to other standard English authors; but this cannot be done to advantage unless under a teacher of equally rare gifts and abundant leisure, or through editions specially prepared for such use. I trust that you will have the requisite encouragement to proceed with a work so happily begun.

From the Examiner and Chronicle, N.Y.

We repeat what we have often said, that there is no edition of Shakespeare which seems to us preferable to Mr. Rolfe's. As mere specimens of the printer's and binder's art they are unexcelled, and their other merits are equally high. Mr. Rolfe, having learned by the practical experience of the class-room what aid the average student really needs in order to read Shakespeare intelligently, has put just that amount of aid into his notes, and no more. Having said what needs to be said, he stops there. It is a rare virtue in the editor of a classic, and we are proportionately grateful for it.

From the N. Y. Times.

This work has been done so well that it could hardly have been done better. It shows throughout knowledge, taste, discriminating judgment, and, what is rarer and of yet higher value, a sympathetic appreciation of the poet's moods and purposes.

From the Pacific School Journal, San Francisco.

This edition of Shakespeare's plays bids fair to be the most valuable aid to the study of English literature yet published. For educational purposes it is beyond praise. Each of the plays is printed in large clear type and on excellent paper. Every difficulty of the text is clearly explained by copious notes. It is remarkable how many new beauties one may discern in Shakespeare with the aid of the glossaries attached to these books. . . . Teachers can do no higher, better work than to inculcate a love for the best literature, and such books as these will best aid them in cultivating a pure and refined taste.

From the Christian Union, N. Y.

Mr. W. J. Rolfe's capital edition of Shakespeare . . . by far the best edition for school and parlor use. We speak after some practical use of it in a village Shakespeare Club. The notes are brief but useful; and the necessary expurgations are managed with discriminating skill.

From the Academy, London.

Mr. Rolfe's excellent series of school editions of the Plays of Shakespeare . . . they differ from some of the English ones in looking on the plays as something more than word-puzzles. They give the student helps and hints on the characters and meanings of the plays, while the word-notes are also full and posted up to the latest date. . . . Mr. Rolfe also adds to each of his books a most useful "Index of Words and Phrases Explained."

PUBLISHED BY HARPER & BROTHERS, NEW YORK.

Any of the above works will be sent by mail, postage prepaid, to any part of the United States or Canada, on receipt of the price.

OLIVER GOLDSMITH.

SELECT POEMS OF OLIVER GOLDSMITH. Edited, with Notes, by WILLIAM J. ROLFE, A.M., formerly Head Master of the High School, Cambridge, Mass. Illustrated. 16mo, Paper, 40 cents; Cloth, 56 cents. (*Uniform with Rolfe's Shakespeare.*)

The carefully arranged editions of "The Merchant of Venice" and other of Shakespeare's plays prepared by Mr. William J. Rolfe for the use of students will be remembered with pleasure by many readers, and they will welcome another volume of a similar character from the same source, in the form of the "Select Poems of Oliver Goldsmith," edited with notes fuller than those of any other known edition, many of them original with the editor.—*Boston Transcript.*

Mr. Rolfe is doing very useful work in the preparation of compact hand-books for study in English literature. His own personal culture and his long experience as a teacher give him good knowledge of what is wanted in this way.—*The Congregationalist*, Boston.

Mr. Rolfe has prefixed to the Poems selections illustrative of Goldsmith's character as a man, and grade as a poet, from sketches by Macaulay, Thackeray, George Colman, Thomas Campbell, John Forster, and Washington Irving. He has also appended at the end of the volume a body of scholarly notes explaining and illustrating the poems, and dealing with the times in which they were written, as well as the incidents and circumstances attending their composition.—*Christian Intelligencer*, N. Y.

The notes are just and discriminating in tone, and supply all that is necessary either for understanding the thought of the several poems, or for a critical study of the language. The use of such books in the school-room cannot but contribute largely towards putting the study of English literature upon a sound basis; and many an adult reader would find in the present volume an excellent opportunity for becoming critically acquainted with one of the greatest of last century's poets.—*Appleton's Journal*, N. Y.

PUBLISHED BY HARPER & BROTHERS, NEW YORK.

Sent by mail, postage prepaid, to any part of the United States or Canada, on receipt of the price.

THOMAS GRAY.

SELECT POEMS OF THOMAS GRAY. Edited, with Notes, by WILLIAM J. ROLFE, A.M., formerly Head Master of the High School, Cambridge, Mass. Illustrated. Square 16mo, Paper, 40 cents; Cloth, 56 cents. (*Uniform with Rolfe's Shakespeare.*)

Mr. Rolfe has done his work in a manner that comes as near to perfection as man can approach. He knows his subject so well that he is competent to instruct all in it; and readers will find an immense amount of knowledge in his elegant volume, all set forth in the most admirable order, and breathing the most liberal and enlightened spirit, he being a warm appreciator of the divinity of genius.—*Boston Traveller.*

The great merit of these books lies in their carefully edited text, and in the fulness of their explanatory notes. Mr. Rolfe is not satisfied with simply expounding, but he explores the entire field of English literature, and therefrom gathers a multitude of illustrations that are interesting in themselves and valuable as a commentary on the text. He not only instructs, but stimulates his readers to fresh exertion; and it is this stimulation that makes his labor so productive in the school-room.—*Saturday Evening Gazette*, Boston.


Mr. William J. Rolfe, to whom English literature is largely indebted for annotated and richly illustrated editions of several of Shakespeare's Plays, has treated the "Select Poems of Thomas Gray" in the same way—just as he had previously dealt with the best of Goldsmith's poems.—*Philadelphia Press.*

Mr. Rolfe's edition of Thomas Gray's select poems is marked by the same discriminating taste as his other classics.—*Springfield Republican.*

Mr. Rolfe's rare abilities as a teacher and his fine scholarly tastes enable him to prepare a classic like this in the best manner for school use. There could be no better exercise for the advanced classes in our schools than the critical study of our best authors, and the volumes that Mr. Rolfe has prepared will hasten the time when the study of mere form will give place to the study of the spirit of our literature.—*Louisville Courier-Journal.*

An elegant and scholarly little volume.—*Christian Intelligencer*, N. Y.

PUBLISHED BY HARPER & BROTHERS, NEW YORK.

 Sent by mail, postage prepaid, to any part of the United States or Canada, on receipt of the price.